PRACTICE MAKES PERMEABLE:

Movement as a Basis for Research

by

Margit Galanter

Submitted in partial fulfillment of the requirements
for the degree of Master of the Arts
to the Gallatin School of Individualized Study

New York University

June 2005

ABSTRACT

In this thesis, I will examine specific movement approaches as experiential and embodied research. The details of bodily experience are anchors through which one can learn about ideas, perceptions, and practices. This is because all experience is mediated through the body; individuals learn to make concepts by physically interacting with the environment. They enact and shift through embodied practices. Though not always acknowledged, thinking is necessarily a physical act. Movement research is a vehicle through which one can recognize and cultivate the intricacies that arise from experiencing.

Permeability is one specific physical state. In general terms, it refers to an interaction through surfaces or fields. Like any word, permeability has various associations that are dependent on the experience of the person who uses it. In my own movement research and practice, I have encountered the phenomenon of permeability, which defines an engagement between my whole sense of self and the environment within which I am situated. When I am permeable, I am available to the current situation, rather than being fixed in habitual patterns of action. I am responsive and able to learn. Physical practice offers tools to observe the state. Through this research, I evidence that permeability is a common phenomenon for several people who have specific movement practices. Accessing permeability, therefore, has a valuable potential in a variety of applications, such as learning, composing, and dialogue. This merits investigation.

In the background essay, I will investigate the Feldenkrais Method® and "tuning" scores. The Feldenkrais Method is a neuromuscular re-education approach, and tuning scores are a set of compositional and improvisational structures developed by Lisa Nelson. Though the two approaches differ in function, they share essential traits. Feldenkrais and tuning scores both use perceptual research to help practitioners learn about their own physical tendencies *through* movement. They both show the ways people compose experience through action. By practicing these two approaches, one develops tools to recognize the details of physicality and the structures that underlie it. Both Feldenkrais and tuning scores offer skills and a context to invoke a permeable state. I have studied the two forms extensively, and they provide a background for my own first person research. I examine Feldenkrais and tuning scores to determine exactly how they bring about permeability.

In constructing performance, one is developing a context for research through a process of making work. In the artistic thesis, I have constructed my own experiential project. In it, I have investigated permeability through a series of studies and live art events. The project is called **The Whole Whole**. I developed the material for a final showing through a personal rehearsal process, an interactive feedback process from the studies, and a collaboration with singer Jessika Kenney. Through the project, I intended to show aspects of my ideas by presenting a process. In doing this, I hoped to further invoke permeability in the project. I learned about octopuses and their movement, and used this as a basis for making material. The octopuses further taught me about permeability. I developed diagrams, conversations, elemental images, improvisational scores, and performance structures in making this work.

The thesis uses mixed media to provide several perspectives on an embodied research project. It includes a DVD of the live movement research, a mini book, and several essays. Through this compilation, I hope to demonstrate the potential that can come from thinking through action. These different facets of the thesis are a metaphorical set of arms of an octopus. Like an octopus, the thesis is comprised of integrative and dynamic aspects of a whole.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS……... iii

PREFACE……. iv

CHAPTERS

1. **Background Essay**
   Practice Makes Permeable:
   Tuning Scores and the Feldenkrais Method…….. 1

2. **Artistic Aims Essay**
   Studies and Parts of the Whole Whole…….. 38

3. **Technical Essay**
   Discerning the Parts:
   Creative Technology of the Whole Whole……. 64

4. **Conclusion**
   & Further Research…… 75

APPENDIX No. 1
Crossing With Collaborators……. 81

APPENDIX No. 2
Tuning Log, Seattle…… 84

APPENDIX No. 3
Diagrams…….. 85

APPENDIX No. 4
Flyer for the Whole Hole Part I…… 86

APPENDIX No. 5
Flyer for the Whole Hole Part II…….. 87

APPENDIX No. 6
Diagram of SOIL Performance Space…… 88

BIBLIOGRAPHY…… 89

ACKNOWLEDGEMENTS

First and foremost, I am grateful to the teachers. The experiential research of Moshe Feldenkrais, Dennis Leri, Lisa Nelson, and Karen Nelson has provided the foundations from which this thesis was generated. My mentorship includes interaction with the cumulative practice and conversation that has developed in the various fields of movement studies. This comes from encounters with people who do this, and through the embodiment and ideas as they are passed through a dynamic constellation.

Flavia Cymbalista, Josiah Hincks and Jack Mackeral have each provided insight and counsel consistently throughout my gradute studies, and these conversations helped me to mature nascent utterances and sensations. Jessika Kenney was instrumental in her collaboration in the Whole Hole, and this is a whole other kind of advisement, through collaboration in the creation of live art. In preparation for this thesis, I conducted interviews with Sheri Cohen, John Dixon, and Lisa Nelson. These were extremely fruitful in conceptualizing and structuring the thesis. In dialogue, thanks to Angelina Baldoz, Olive Bieringa, Daria Faïn, Miguel Gutierrez, Nora Hajos, Paul Hoskin, Lila Hurwitz, Robert Kocik, Danny Lepkoff, Song Nelson, Marissa Perel, the MR Studies Project, Otto Ramstad, Elisabeth Reed, Colin Rusch, Karen Schaffman, Morgan Thorson, Kristen Van Loon, and Arwen Wilder. Also, the conversations with participants in the Studies have been central to the development of the thesis, so I am grateful to all who attended.

I am greatly indebted to my advisor at Gallatin, Ann Axtmann. Ann, along with the readers of this thesis, K.J. Holmes and Julie Malnig, offered a range of perspectives and responses to this project. Lise Friedman additionally provided counsel through the construction of a book project that accompanied the thesis.

Joan Hanna, d.k. Pan, and Pearl Ubungen offered rich contexts and conversations for the Whole Whole. Thanks also to the space of DD Dorvillier and Peter Jacobs' studio; Jeremy, Jonah and Loren's Chez Bushwick; and Abby Crain's Sixth Street Pilates.

On the technological sides of things- thanks to Marin Holzman for invaluable help in making the DVD; and Beth Ahlstrand, Cathryn Galanter, Jack Mackeral and Song Nelson for videotaping the Studies and the Whole Hole.

I have an outpouring of gratitude to Beth Ahlstrand for all of her support, tolerance, and feedback throughout the Whole Whole. Thanks, dear one.

The illness and ensuing passing of my mother was the era out of which I chose to apply for a master's degree at Gallatin. The sadness has given way many positive experiences for the whole family. This thesis project and degree would not have been a possible achievement without the generous support from my parents and family. I thank you Marc and Wynne Galanter, Florence Roberts, and the whole clan.

I dedicate this project in my mother's honor for the continuance of dialogue, interconnectivity, and understanding.

PREFACE

In April 2003, my mom passed away after a yearlong struggle with lung cancer. I was fortunate to accompany her through this year of her life. It was a remarkable experience that I am still learning from today. In that time, some specific habits around my dance practice and performing changed. First of all, the intensity of the territory affected my intentions and attention. Also, I spent a great deal of time with my mom, practicing movement alone in studios and out of doors in New York. From that, I began to develop a new working process. The emergent practices were generated out of an integration of the history of my practices along with novel states and experiences. These new modes of movement activity have effected my interactions and collaboration to this day.

When I reflect on this era, my project finds its primary source. In caring for my mother, I realized that my life of movement practices has provided me with an approach and attitude that I could apply to my interaction with my mom. This quality contained softness, attention and reflection that I so love when it exists in art. It is a kind of permeable state. My movement studies had prepared me to witness my mother's process and be present with her. This fueled and responded to that question I have often asked in dance, "what for?" My dancing had a practical application in my life with my mom, and in turn, my experience with my mom offered new approaches to my dancing. I became interested in learning more about this quality and sharing it in a performance setting. It has been a lens for my interest in the generative process.

In this set of essays, I will describe my investigation into the state and term, "permeability." Permeability implies responsiveness to the intricacies of the current moment. It is a state and a bodily experience. I have encountered it in dancing,

movement practice, and the movement of daily living. Although a single word, permeability offers a field and point of entry for a nexus of qualities and experiences. The term is a barometer for recognizing the rich experiences implicit in any action, situation or experience. Practicing movement offers specific ways to investigate this quality. Through practicing, I have come to recognize when permeability is present in my bodily sense, and when not. Investigating permeability is part of the research both in content and approach.

In the thesis, I will demonstrate some ways in which permeability figures into specific forms that I practice, as well as my own personal creative research. I will use embodied and experiential research as a vehicle for this investigation. In the background essay, I will examine two main forms- the Feldenkrais Method® and Lisa Nelson's "tuning" scores. I will focus on how these approaches provide basic building blocks to recognize and cultivate a permeable state. The artistic aims essay and technical thesis will delve more specifically into the process I developed in my own live art research project, called the Whole Whole. Also included in this thesis is a DVD of the live project and a mini book. The different components are like the arms of an octopus that interconnect and create a body of research.

Embodied movement practices can clarify the elements that a person uses to compose movement, and the physical activities that determine the act of perceiving. I use the term "perceptual construction" to define this interaction of a person and the situation. Experiencing sensing is a composite of bodily experience, conceptual process, and interacting with the environment. The term marks the fact that people create and determine the quality and content of their actions. It implies the enactive potential one has to navigate awareness through the environment. One plays an active part in composing one's situation, self-image, and actions. This is a creative act that is not

always recognized or achieved. Through this interaction, one can create original thinking, based on the intricacies of experience. These tools are applicable to the construction of art and live performance and have broader implications in human action in general, as well.

It is curious to write about experiential research, since writing necessarily evokes a kind of codification that is in tension with the dynamism of living events. Integrating movement and attention provides a way to track action as it occurs. This includes noticing this tension in the act of writing as a palpable, physical thing. The act is an instantiation of the physical exploration. As I redefine and build on the term permeability, I am writing from the experience about which I speak. While this is a complex location to be situated, it is fertile. To write about these forms is an application of the approaches and the experiences they generate.[1] I hope that the generative aspect of the activity of writing can be communicated here. It is one facet of a larger conversation.

[1] Kocik, personal communication, 2005.

INTRODUCTION TO THE THESIS

At times, I am responsive to my environment. When I practice movement, I am able to recognize this state of permeability. I can also invoke sensitivity through particular kinds of movement, which brings about this state. My skin becomes an arena for sensing, rather than a solely a boundary. Permeability is related to the movement of my attention and my action. In this phenomenon exists a kind of moving paradox - through bodily action, my fixed sense of my body diffuses, as I interact. This state comes from the richness of bodily knowing, yet it feels deeply simple. My own sense of self moves and is directional. I oscillate in and out of permeability, and in and out of recognizing this state at all.

I think this experience is common, particularly for people who practice embodied movement research and improvisation. What I describe, however, is embedded in my bodily experience and the complexity of my own physical intelligence. The intricacies of this particular phenomenon are specific to the facets of a personal investigation. This research will provide a lens into the processes that generate this place of potentiality and receptivity. Permeability, in this way, is a key to creative research.

* * *

In April 2003, my mom passed away after a yearlong struggle with lung cancer. At the time my parents discovered her illness, I was living in Oakland, California, where I had recently moved from Seattle. I got a message from my Dad, and within a few days, I was accompanying my mom to doctors in New York City. Within a month, I had moved into my parents' house and my old bedroom where I lived for a full year until her death. As I spent time with my mother, I experienced some specific changes in my habits around performance and dance practice. First of all, there was an intensity that came

with the territory. Also, I spent a great deal of time with my mom, and worked alone in studios. Out of that, I began to develop a personal working process. Through practicing, I developed specific modes and progressions of movement activity, and cultivated new forms of interaction with colleagues. The practices that were emerging came out of my history of research, and new approaches in creative exploration emerged.

When I look back on the period since my mother was diagnosed, my project finds its primary source. In caring for my mother, I realized that my previous movement practices provided me with an approach and attitude that I could apply to our interaction. This gentleness between us is part of how I understand “permeability.” I felt as if all my physical training had prepared me to witness my mother’s process and be present with her, and this fueled and responded to that question I often ask in dance, “what for?” I became interested in sharing this quality in a performance setting, and putting a magnifying lens on the early processes of generating an art project. This period of becoming contained this softness, and contained the potentiality and mutability that I so love in art. My dancing had a practical application to my life with my mom, and in turn, my experience with my mom offered new approaches to my dancing.

Some of the changes I have experienced since that time are still elusive to me. They concern generative action, the relationship between origins and presence, and invisible realms, to name a few. This exploration into permeability is a research into one aspect of this large arena of potential discovery. Although it is a single word, “permeability” offers a field and a point of entry for a nexus of forces and experiences that I have encountered through dancing, movement practice, and the movement of living.

Practicing offers specific ways to investigate these occurrences. Through practicing, I have come to recognize when permeability is present in my bodily sense,

and when not. Permeability refers to a state in which I am engaged with the environment, soft in the quality of my actions, and responsive to the situation. In its converse, when I am muscular in my actions or rigid in thinking, these are ways for me to recognize that I am not in a permeable state. Through attending to aspects of the experience of practice, I can observe different states of physicality and intention. There is movement between these poles of experience.

The word “permeability” has been developing in connotations and meanings as I continue this research. A basic example of it can be understood through this report into the experience of breathing:[2]

Report: *When I breathe, I inhale from and exhale out into the environment. The permeability alludes to the fact that the boundaries between what is inside and what is outside are not so rigid as words, and specifically prepositions, portray. The words imply the direction rather than a location. When I focus on the specificities of the act of breathing, such as the change in temperature and pressure against my nostrils, or tracing where I sense the air actually traveling, I get more local in my attention, yet that which is out of my attention does not feel physically separate.*

Through this process of attending and slowing down, the whole organization of my physicality changed and became softer, as I become engaged in a physical act. The word that invokes this movement the most clearly is “through,” with all of its implications of movement, interaction and spaciousness. With each instance of researching permeability, my underlying schema and grammar can expand with the intricacy of experience.

This permeability that I am beginning to describe is something that I researched through my thesis performance and is the organizing term through the various essays of this comprehensive project. I am exploring permeability both through the movement research and the writing. In the thesis, I will demonstrate some ways in which

---

[2] This example has been used by the philosopher Eugene Gendlin. He described the inextricable relationship between a person and the situation, which is useful in articulating my own sense of permeability.

permeability figures into specific forms that I practice, as well as my own personal creative research. I will use embodied research to explore my research process, so that the reader can see an instance of the work in action. In the background essay, I will examine two main forms, the Feldenkrais Method® and Lisa Nelson's "tuning" scores. They have provided learning tools that I use for the research of this project, and therefore are the subject of the essay itself. In Feldenkrais, I will focus mainly on a set of lessons and images that are called the "Primary Image." I will focus mainly on how they provide basic building blocks to recognize and cultivate a permeable state, and use embodied and experiential research as a mode to explore this. The artistic aims essay and technical thesis will delve more specifically into my own creative research project into a live art piece I developed, called the Whole Hole.

Report: *I wonder- does this particular writing have a permeable quality? I experience so much density in trying to explain. It is as if I am writing to move forward towards you, the reader, to catch up with all the ideas I'd like to express. This catching up is a part of my process, and feels like a tense circle in my belly. I want to make both the experience of writing, the content of the writing, and the visual composition of the thesis on the page demonstrate permeability. I think the tenseness comes from wanting other than what is. Part of my sense of permeability comes from connecting with the situation, now.*

I found that the movement and attributes of octopuses offered a forum for my research in permeability. My initial interest with the octopus came right after my mother passed away in April 2003. My friend and colleague Josiah was in New York City from the U.K., and had offered to work with me in my creative process. He had been incorporating his movement research with his work in Focusing, and supports individuals to develop work. Focusing is a practical application of Eugene Gendlin's philosophy, which is a lens in my examination of the forms, my process, and permeability. I remember mentioning to him that I was becoming interested in images of octopuses since my mother had died. He witnessed me dancing from this image space. Through the movement, talking, his witnessing, and my own imagining, I was able to give

attention to and cultivate the seed of an idea that had not yet been formed. It was planted for later research. Josiah and I have continued to work through telephone dialogues throughout my creative process, and this interaction has been fundamental to how I have conceived the whole project.

Last summer, I developed a working image for the thesis as a whole. The image is a kind of octopus, with its full body and its various limbs. It connects, organizes and reaches out into the various aspects of an experimental project- creative, processual, conceptual, and personal. It comes from the living form. The limbs are these various aspects, five of them. The first is interaction; the second, rehearsal, or space-time alone in the studio; the third, the studies, in which I am finding forms to share aspects of the larger whole of the process; the fourth, research in its many forms; the fifth, fulfilling the project by making it material, aka the nuts and bolts that outreach the material into shared context. This underlying image shows that the arms are aspects of one whole process. The five arms relate in my own bodily feel to the five lines of the Primary Image in Feldenkrais. These various arms interconnect and undulate amongst each other, and this exemplifies the movement and interaction in a dynamic process.

In my experience, improvisational structures and somatic forms such as Feldenkrais and tuning are practices that make theory through action. This is a kind of first person science, in that the research is derived from the experience and development of individuals in context.[3] These movement activities acknowledge the humanity and action involved in conceptual thinking. Feedback and ideas come through an experiential process, and through attending to the facets of a process as it develops. These movement practices offer a medium and an approach through which attention

[3] Gendlin, Eugene and Don Johnson, 2004.

and understanding can come, and in this way, fit into a facet of the definition of permeability I am describing.

The relationship between moving and conceptualizing is at the source of what I have been calling “physical intelligence.” The phrase “physical intelligence” suggests both the potential for cultivating understanding through practice and action, and also one’s personal, bodily knowing. This wisdom comes from the interaction between moving and thinking, and a capability and practice in observing this movement as it occurs. There is movement in all levels of experiencing that is often ignored. Thinking is a kind of movement, and the interaction amongst the many domains of experience is a kind of movement. In fact, current research in fields that range from somatics to neurophysiology to cognitive science demonstrates that the way people think is determined *through* action.[4] Thinking, then, can be understood as a physical act. Physical intelligence refers to our potential, through practice, to cultivate a person in interaction with the world, through the integration and totality of being. This idea has been explored for many decades through individual and collective research, particularly in the fields of improvisation, somatics, and new dance.

Embodied movement practices put a focus on the elements that a person uses to construct movement, and the action and construction that determines how we see. The forms that I am studying and developing concentrate on how individuals uniquely build understanding and a perception of the environment. These tools are applicable to the construction of art and live performance. They put a magnifying glass on the creative process that potentially unfolds in daily life. I call this aspect “perceptual construction.” This term marks the fact that people have agency to creatively determine the quality and content of their actions and impressions. It implies the enactive potential one has to

[4] One such field of scientific research has been coined “neurophenomenology.”

compose in the environment. Perceptual construction simultaneously accounts for the fact that one's state is linked to the details of the environment and moment as it emerges. Experiencing sensing is a composite of bodily experience, conceptual process, and the environment.[5] One plays an active part in composing one's situation, self-image, and actions. This is a creative act that is not always recognized.

In this thesis, by researching permeability, I will conduct an experiment. I intend to demonstrate certain generative processes. Through the lens of permeability, I will investigate how my self-image changes. I will look at the relationship between actions, intentions and the environment. I will describe processes that occur in daily living, through action. I will examine how permeability is an aspect of certain movement research forms, and can be applied to create new creative movement research. I will report on the specificities of these approaches and my own physical experience. Through this process, I will show the interaction between thinking and action. I will do this by placing an emphasis on the physical details of the process of research.

Score: ***Observe your own physical sensations now. How do they affect how you are reading this essay, so far, right now?***

Permeability is an aspect of self-image, a state, and a place for potential creativity. It is a doorway into a constellation of activities. It has been a way for me to track my own attention, to have a focal point for a creative process in movement and performance, and it is an aspect of experience that invites responsiveness to the intricacies of the current moment.

---

[5] This idea has been distilled through my investigations in the work of Eugene Gendlin and will be explored throughout the essay. A term he uses is "body-environment," to describe this interactive phenomenon.

CHAPTER ONE:
Practice Makes Permeable:
Tuning Scores and the Feldenkrais Method

1. INTRODUCTION

Lisa Nelson's "tuning" scores and the Feldenkrais Method are perceptually based movement practices that offer tools for experiential and creative research. I am particularly intrigued by the unique quality and functions that these two forms provide. Through almost a decade's interaction with both, I have applied their viewpoints and utilized them in many arenas in my daily life. I have studied them, seen performances of them, performed them myself, taught them, and conversed about them. In more recent years, my most satisfying work has developed from experiential research in which I can draw from elements of the approaches. These two forms are generative in that they provide a basis for further research, and regenerative in that they offer a richness of resources from which to continually construct.

In this essay, I will articulate my experience of permeability through the tools that the Feldenkrais Method and the tuning scores provide. Permeability is one of the multitudes of physical qualities I encounter in movement practice. It opens up a doorway to a nexus of experiences, practices, and sensations. Through experiential and embodied research, one can recognize the bodily aspects of permeability and navigate towards it. By delving into the intricacies of how the Feldenkrais Method and tuning scores invoke permeability, I will articulate basic aspects of the two forms. This will contribute to a larger conversation on embodied research, through a specific and personal lens.

This larger conversation is a multidisciplinary inquiry into embodied cognition and the value of experiential, first person research. There are currently many dialogues on the relationship between the process of conceptualizing and acting in fields that range from neurophysiology, phenomenology, philosophy, Buddhist studies, astrophysics, to education. The fields of somatic and improvisational research surely can offer insight into this discourse. Though permeability has not necessarily been used in the particular way I will research it here, it relates to other aspects of the conversation. I am interested in how putting a magnifying glass on a single phenomenon can offer tools for further application, through the development of a new language.

After contextualizing the research within the arena of experiential and embodied research, I will investigate how Feldenkrais and tuning scores invoke permeability. My own experiential findings will demonstrate some experimental elements of the work I am seeking to communicate. This is a direct application of both Feldenkrais and tuning scores, where one develops tools to attend to action through a specific lens.

Permeability

What I am calling permeability refers to a very specific state.[6] It often comes through movement practice, yet it can also arise in daily living. My history with movement practices particularly enables me to attend to its specificities and navigate towards it. When I am permeable, I feel engaged and receptive. I recognize a connection between my body and the environment. My skin becomes a surface for sensing. Things feel "in the making," so there is an immediacy to the state. In permeability, there is an interaction between interior and exterior poles of experiencing. I am responsive, and therefore ideas and sensations come to and go through me. There is a potential to

[6] This description was developed with guidance from Flavia Cymbalista. Cymbalista, p.c. March 2005.

navigate with them. Although softness is common, I can experience permeability from a variety of physical states. Permeability is expansive, but it does not make others shrink.

When I am impermeable, my skin feels more like a boundary, my identity is definite, and I feel separate from my environment. My movement is often more muscular and slightly rigid. I am more able to bump myself or hurt someone else when I move from this impermeability. Often, I can notice some of these bodily aspects and shift the state and physicality.

It is only because I know permeability that I can recognize impermeability, through a contrast and continuum of sensing. This attentional refinement and potential for discernment comes from my training in tuning scores and Feldenkrais. Permeability implies a level of attention to the current experience. Using a word further helps to create a marker of this state, so it can be a useful tool.

Permeability is multifaceted and can be experienced in many domains of living. One could imagine permeability by looking at the beautiful and intricate movement of an octopus. One can experience permeability in an exchange of ideas, while playing with a puppy, while taking a walk in the woods, and even possibly while reading this essay. It comes from an interaction between inner states and a situation. If someone were to investigate his or her experience further in those situations where s/he felt permeable, there would *necessarily* be an underlying bodily feel. This is the richness that movement research offers – tools for understanding the physical arena of experiencing.

Physicality is a primary aspect of living, even if unnoticed. There is a physical substrate to all thinking. Movement practice researches bodily experience through action. When I talk to other people who are involved in movement and awareness research about permeability, they often understand what I mean by the term. They have their own ways to define experiential states that relate to their experience of research.

For the thesis, I interviewed some colleagues who have practiced the Feldenkrais Method and tuning scores. I have observed that the richness of language generated through embodied research is shared among practitioners, and could be useful outside of this framework as well.[7] I am interested in developing a way to talk about this state and these practices so that it is accessible both to my colleagues, as well as outside the context of somatics and improvisation, and even outside movement studies.

The Feldenkrais Method

The Feldenkrais Method is a somatic form, and an experiential research practice. Through Feldenkrais lessons, one senses habitual movement patterns, and finds new ways to act and perceive. From that framework, a person can develop new choices *through* movement research and active imagination. By observing habits and using sensitivity and gentle movements, one can slowly develop new schemas for action. The Feldenkrais Method is a learning model, one confronts his or her approach to obtaining and integrating new information. Through this, one can learn how to learn.

Moshe Feldenkrais, who created the Feldenkrais Method, stated that people act in accordance with their self-image, which is conditioned by heritage, education, and self-education.[8] While heritage is largely immutable and education establishes patterns common in a society, self-education has more agency. Feldenkrais gave an example of a painter, who must feel his own hand directing the brush in order to orient the action. Through this, he is constructing his action, and his perception and understanding of it and the world around him. Action is directly related to sensing, observing, and imagining.

---

[7] For an example of this rich language, see my description of two interviews. The first one was with John Dixon, and the other with Sheri Cohen, December 2004. See Appendix 1.
[8] Feldenkrais 1977, 3.

In a Feldenkrais Awareness through Movement® (ATM) lesson, one imagines and observes aspects of a function to clarify movement.

Moshe Feldenkrais was a Russian-born émigré who spent the majority of his career as an engineer, physicist and martial artist. He invented his own combat techniques for the Israeli army, and then became a black belt in judo. When Feldenkrais was confronted with a second knee injury, he decided to deconstruct aspects of moving, and relearn the basic patterns and functions underneath his action. He began to develop this system to reeducate individuals in their habitual movement. The Method draws from his array of experience, integrating aspects of a scientific method into a focused approach in awareness through movement. What is now the Feldenkrais Method started as the experiential and embodied research of one person.

Tuning Scores

Lisa Nelson's "tuning" scores are compositional tools, improvisational practices, and layers of observation altogether. In "tuning," the participants use movement and verbal calls to communicate desires, imagination, and memory. One's many senses interact with the environment. They are a vehicle to attune to an individual and collective sense of space, time, and behavior. With this material, participants collectively compose theater in a mutually determined space. Through generating and communally composing movement, the scores investigate elements of live performance and everyday action. They illuminate how people compose perception *through* action, theory building and feedback incorporated into their practice.

The scores have been developed over several decades through the creative research of Lisa Nelson, in collaboration with those she has encountered around the world. Her work with individuals and with the group Image Lab (K.J. Holmes, Karen Nelson, Lisa Nelson, and Scott Smith) became a lab for the development of her

research.[9] The scores were influenced by many sources, especially James J. Gibson's perceptual research. Lisa has mentioned Gregory Bateson's studies, and Steve Paxton's initial inquiry into "'what a body does to survive'"[10] The tuning scores investigate how one survives activity in real time with others, based on one's sensory systems. The practice of tuning explicitly delves into the composing as it relates to perceiving, sensing, and action.

In an article on the inception of her research, Lisa stated, "It is the physical sensations that are the image. The thrill of seeing somebody move, the thrill of seeing sensation manifested in anybody's body is what I think dance is."[11] She further described that there is no image without participation. This idea is fundamental to her scores. One physically *relates* to material. Movement and communication are mutually interactive. Each event is literally a construction of a language and a grammar for communication in that particular setting.

The scores pare down one's understandings of the bases of dance- the length, timing, or texture of a phrase. By deconstructing the elements of composition as they relate to making movement in space, the work shows how people compose their own meaning, in relation to others. This creates a foundation for ways of seeing how one moves. The scores unfold both the material of movement, one's experience of moving and watching, and the structures that enable this kind of layer of observation. These structures are called "scores,' which is a common practice in contemporary improvisational dancing. The term is an influence of music, as in a musical "score."

---

[9] In a communication with Karen Nelson, she stated that Lisa's role in Image Lab was not necessarily easy to articulate. While Lisa had a longer-term direction with her own research, the group was a collaborative effort. Karen suggested that Image Lab was "under the visionary guidance" of Lisa as an appropriate way to describe the structure of the group. (Karen Nelson, p.c., 2004).
[10] Nelson, 2004, 20.
[11] Nelson, 1994, 14.

Context

An interesting aspect of contemporary movement practices is that many different conversations and languages have been developed in individual contexts, yet rarely are there forums or spaces for the corroboration of ideas on the page. As an artist, one has opportunities to define one's own work, but it is rare that there is a place for public, in-depth reflection in the artistic community. Somatic and improvisational approaches interestingly enfold the practice of personal research and reflection into the forms themselves. They offer an explicit way to begin to frame and construct a study. This essay is an attempt to bring personal research into the public.

In the fields of contemporary dance, more and more people are utilizing somatic forms and detailing research in interaction with making performances. In this essay, I investigate these two specific forms for their potential value both in artistic construction as well as in the movement and composition of daily life. These two approaches span a range of creative investigation in my own artistic research, and their tools have further applications. I hope that through this thesis, I can provide some written discourse around an arena of study that is often live.

Recently when I was teaching tuning scores, one student was focused on how the scores were "like" other improvisational techniques she had encountered, though she had just begun to learn about them. This comparison demonstrated a habitual part of thinking that is learned (as in Feldenkrais' "education"), where one compares and does not deeply enter into the material itself. A learning process can be developed and re-patterned through movement research. In fact, I propose that experiencing permeability is a key to learning potential, as it implies a valuable receptivity and engagement to what is present.

Often, in formal educational structures, individuals are taught to rearrange and compose from other people's ideas. At best, they come up with a few facts that shed

light on a new aspect of a familiar idea.[12] In this context, concepts are bound and impermeable, rather than unfolding from the richness of possibility. In personal research, where individuals attend to the infinite details of experiencing, there is a new kind of possibility. Through participatory learning, a person has the opportunity to construct the architecture of the research itself and define the terms and patterns based on the richness of experience. This kind of research is fundamental to somatic and improvisatory practices and provides a vast realm of possibility.

Thesis Intent

While Feldenkrais is a movement education form, and tuning scores are mainly a set of improvisational and compositional practices, both are complex and provocative experiential learning models. Through them, one develops an ability to detect the interaction of action and experience.[13] When movement is done with awareness, there is an engagement and attention to quality, specificity, and refinement of choices. I am concerned with the conscious construction of movement, and the habits and practices that makes one's unique patterning evident. Observing this can provide a novelty of experience and a permeable state that is conducive to embodied physical construction- both in daily life, in movement practices, and in creative research for performance. Having access to the specificities of quality is a useful tool for making dance as well as making action in daily life. A tool developed is an apparatus, or a technology for navigating through the interconnected aspects of an experience.

Through action, movements become habituated into patterns. Both Feldenkrais and tuning scores offer ways to circumvent habitual actions by offering unique contexts

[12] Ironically, this is a rearrangement of someone else's ideas. (Gendlin, Lecture at TAE Conference, 2004).
[13] Both Feldenkrais and tuning scores draw from the research of cybernetics and Gregory Bateson, where meaning is defined through a system of relations, rather than atomistic, or discrete, parts. This attitude is also demonstrated in the first person research proposed by Varela, Gendlin, and Johnson, discussed further in this essay. Relationship and interaction are central to the state of permeability.

for learning and skills for navigating attention and action. The Feldenkrais Method re-patterns on a neuromuscular level, offering a multiplicity of movement choices. When someone can discern and choose action based on the context and his or her intention, s/he is less bound by the constraints of preconceived action. In this way, the **Feldenkrais Method creates a set of skills that can potentially evoke permeability**.

Tuning scores similarly interrupt preconceived action through multisensorial research and play. The constraints of the scores enable a participant to notice his or her habituated actions in the context of the unfolding of events, through movement composition. By playing with patterns and inventing new ones, one can access an engagement and receptivity that evokes permeability. **Tuning scores similarly offer apparatuses and also create a context for practicing permeability.** Because the scores operate with a group of people collectively in space, habits get exposed in ways that people usually do not notice when moving alone, nor when they are noticing how they make the frames. In tuning, one has an opportunity to witness the deep interconnection between what one sees and the process of seeing. Perceiving is a creative act.

Within the arena of Feldenkrais, which comprises a wide spectrum of ideas and actions, I will further focus by investigating the Primary Image. The Primary Image is an underlying image of the Method, which I encountered through the experiential research of the trainer Dennis Leri. Through his approach, Dennis has provided his students an opportunity to develop the Primary Image in their own work.[14] The Primary Image provides a "felt schema." It is "felt" because it is specific, bodily, and intricate. It is a "schema" because inside my understanding, there is fundamental sensing and

[14] In the body of this essay, I will address folks who are my colleagues and mentors by their first names. The formality of addressing these individuals by their last name seems inappropriate to the nature of shared experience and our relationship.

organization out from which the complexity and dynamism of the image takes place in action. It is a basic diagram from which action can potentially occur.

In tuning, I will concentrate on a series of scores that invoke the sense of permeability in my experience and that communicate elements of the interactive and compositional aspects of the term. Tuning scores have a dynamic and interactive quality. They provide a forum for composing that shows the shifting perceptions of the environment and in this way change notions of fixity that occur often in daily living. Tuning scores are comprised of a variety of investigations that can show the dynamism of attending to details and observing how one observes. Through describing them, I can articulate and reinvoke some aspects of permeability that I came to realize through my own practice.

After practicing these approaches, one can work with the technologies in a variety of circumstances, applying them as they are relevant.[15] The skills one develops through practice can be generalized into a variety of contexts. These apparatuses become embodied. This is the nature of these kinds of tools. They are available as patterns of action. These ways of operating are based on the many elements of interaction, the history of action and discernment that the approaches provide.

Feldenkrais and tuning scores offer the technology and context for navigating. The approaches examine how action forms and the ways people pattern and re-pattern themselves to make action. This is a creative process, filled with potential. The state of permeability is central both in the recognition and the invocation of a creative act. To focus on the generative process can provide skills for composition in art and daily life.

---

[15] In Plato's descriptions of *tekne,* he is referring to the craft and skill of an artisan to produce a material object. These objects are forms, therefore allowing a person to think of something *as* something. There is a history in a form. This is opposed to matter, which is sheer materiality. (Iampolsky, Lecture, 2003). Form invokes a definition. This view of looking at *tekne* offers a broad arena and set of operations in which the term technology can exist. This approach to forms is in alliance with the kind of approach to the self-image and the human form that I have demonstrated through my research, where form is inextricably linked to function. This is true for a piece of movement, as well as the person who enacts it.

2. EXPERIENTIAL AND EMBODIED RESEARCH

To understand experiential research, it is useful to orient the reader to the field of embodied cognition as it relates to experiential research. This contextualizes the thesis, shows some theoretical concerns, and demonstrates how certain ideas converge in scientific research and movement studies. Hybridization is fundamental to many ideas within disciplines, leading to intriguing research on the relationship between the living and physical experience and the construction of knowledge. These interconnected ideas substantiate the value of experiential research. In fact, these approaches are hybrids themselves and can be expanded through the interaction that integrative movement research provides.

Somatic approaches are ways to understand oneself from the inside, from the activities of one's own perception. In the first half of the century, the psychiatrist Paul Schilder investigated the relationship between individual perception and one's body image.[16] He differentiated the self-image and the objective body. He described, for example, how one's sense of space is subjective, in interaction with one's practices and the environment. Since one experiences through a body, one's body image fluctuates. Bodily image, he claimed, is inherently linked to the sum of body images of the community and society within which one inhabits. Schilder described the "somatic part" of the body as the "perception of" the body (1950, 300).

Somatic practices are integrative movement systems that work with the feedback loop of thought and action. More recently, Thomas Hanna, who was a student of Moshe Feldenkrais, popularized the term "somatics." It describes the field of research of body

[16] Schilder, 1950.

and mind integration.[17] In somatics, the body is sensed from the inside, from the first person perspective. The experience of the person is lived and enactive, in interaction with a learned, objectified perspective on "the body." Through somatic and improvisational research, one can alter and construct the complex architecture of the self-image.

Somatic research, which is embodied and experiential, intervenes contemporary vestiges of Cartesianism. The mind-body split both reduces and disembodies experiencing. It has had a pervasive effect on people's relationship to the environment, thereby structuring contemporary social space. Hierarchies have developed as one gives value and power to certain places and practices. The conceptual gap between "I" and "my body" engenders oppositions in general, invoking binarisms such as up/down, in/out, us/them, human/animal, rather than an interaction of qualities, directions and continua of experiencing.[18] One can experience an increasing intricacy of the bodily sense, and this does not necessitate breaks and distinctions, as a Cartesian conceptualization implies. When one senses oneself from within, one experiences oneself as embodied. The historically encrusted sense of division loses relevance, and softens. This movement is a testament to the permeable nature of experiencing.

Understanding is inextricably linked to the experience of moving in context. One's embodied action is formed, mediated, and filtered by the physical acts of sensing and thinking. This interrelation can be experienced through somatic practice, and is also being researched through experimental cognitive research. Mark Johnson stated that

---

[17] Bonnie Bainbridge Cohen takes this term a step further, describing *somatization* as a process whereby imagination interacts with physical, sensorial experience. This is in contrast to the reductionist term of visualization, and it addresses the kinesthetic experience of imagining. The notion of *somatization* is useful because it demonstrates the relationship between the movement of attention and action. (Cohen, 1993, 1). In a Feldenkrais lesson, a teacher invites students to physically imagine, or move in one's imagination. This has physical implications that go beyond the scope of this paper. Most importantly, it is evidencd that imagination is directly linked to action.

[18] Johnson, D. 1983, 23.

humans compose basic categorization structures, called *kinesthetic image schemas.*[19] These schemas originate in bodily experience, and emerge from basic forms of sensory-motor activities. The elemental ways a person imagines is based on early actions and relationships to objects. The schemas are the foundations of logic and arise out of individual experience. This research makes evident that movement is a necessary and primary element of understanding the world, and that our interactions in fact shape how we compose reality.

Somatic forms recognize and re-pattern the constraints of habitual ways of thinking, by offering an integrative approach. Moshe Feldenkrais describes the importance of organic learning, in which attention and action are linked:

> When thinking in words, we are logical and think in familiar patterns, in categories that we have thought, dreamed, read, heard, or said sometime before. Learning to think in the patterns of relationships, in sensations divorced from the fixity of words, allows us to find hidden resources and the ability to make new patterns of relationships from one discipline to another. In short, we think personally, originally, and thus take another route to the thing we already know.[20]

In this quote, Feldenkrais shows the value of organization as it relates to a personal, bodily experience. This work re-invokes more primary patterns and elicits re-education and the development of new action patterns. He also addresses the interconnectivity (and permeability) between domains of experience. His work is a practical instantiation of the theory he describes.

Francisco Varela, a cognitive scientist and neurophenomenologist similarly demonstrated that cognition is linked with activity. Varela coined the term “embodied and experiential research.” He pioneered scientific methodology in which he continued the

---

[19] Johnson, M., 1987.
[20] Feldenkrais 1981, 35.

phenomenological project of investigating the perception of experience, which he called, neurophenomenology. He describes how thinking is linked to action:

> Cognition is not the representation of a pregiven world by a pregiven mind, but is rather the enactment of a world and a mind on the basis of a history of the variety of actions that a being in the world performs.[21]

Engaged action, or practice *enacts* change in one's living sense of self. Varela proposed that knowledge is rooted both in one's unique history of actions and in the particularities of the situation in which one inhabits.

In clear terms, Varela defines *embodiment* via two facts: 1) thought comes from experience, which comes from having a body, and 2) one's capacities are embedded in one's history of actions and context. Mental structures emerge from sensorimotor patterns that, in turn, enable the action to be perceptually guided; it is a feedback loop. Therefore, one perceives *through* action. Varela proposed and developed a first person research, in which experiential observation and description is embedded into a scientific process, along with observation and analysis by trained practitioners. His work was informed by an ongoing dialogue and practice in Buddhist meditation.

The philosopher Eugene Gendlin additionally has investigated an experiential methodology by enacting philosophy into practice, which he terms "Philosophy of the Implicit." In one branch of the work, called "Focusing," practitioners observe and articulate a bodily feel, or "felt sense," as the basis for developing ideas. Gendlin asserts that a felt sense can be very precise, since it comes from a living situation.[22] This process helps articulate knowledge that has not yet been formed, and is therefore implicit in experience. Another arm of this work, "Thinking at the Edge (TAE)," uses aspects of logic in corroboration with the felt sense.[23]

---

[21] Varela et al, 1991, 9.
[22] Gendlin, TAE workshop, 2004.
[23] As a preparation for this research, I attended a workshop in TAE, and used elements of the practice to help develop my research. It is an apparatus for developing through an embodied process. TAE as an

Gendlin suggests that concepts arise out of living experience. One experiences the unseparated multiplicity of living in surroundings, and through attending, constructs distinctions, creates patterns, and uses language and gesture. When seen like this, making thought is creative and improvisational. It is also a methodical act of constructing distinctions and seeking constancies. One makes distinctions, as it is in the nature of conceptual thought to impose patterns onto experience. Making a movement pattern, an improvisational movement score, a movement approach, or uttering a thought- these are all expressions of underlying patterns of an individual, materialized through action.

Gendlin, along with Don Hanlon Johnson, has proposed a "First Person Science" that gathers the mass of unique processes of experiential discovery. In this model, the investigator articulates the specificities of the process and examines the content of the research in relation to the context where the research takes place. This approach to scientific inquiry potentially offers a collecting point for modes of learning that have already been developed, or have yet to occur. Though it may be outside the frame of what is typically considered to be science, it is scientific and precise. First person science accounts for the intricacies that occur in enacting an experiment. It proposes that individual experience is central and integral to research, and is valuable to recognize and clarify. Tuning scores and the Feldenkrais Method seem to be prime instances of this science.

The integrative research of somatics and improvisation corroborates with many disciplines, such as formal science and philosophy. It also generates its own unique theory from the richness of experience. The tools one learns can be applied to a variety

---

apparatus came from a discussion with Josiah Hincks, p.c. 2005. Some examples of the techniques used are: working with a felt sense and creating direct references out of it, looking at specific instances, defining words that are commonly used in the public language through one's own experience, and crossing aspects of the forms to provide insight into how they are individually. For more information on Focusing or TAE, see Gendlin, 1981; Lou, 2004; Hendricks, 2000-2004.

of domains, once one recognizes how foundational it is that ideas are constructed physically, in context. The interaction of the various disciplines is a testament to the permeability of practitioners in a multitude of contexts. And understanding permeability can offer a useful lens for experiential research.

In this essay, I propose that both the Feldenkrais Method and tuning scores are themselves approaches that developed out of first person research, and offer learning technologies and contexts so that one can develop one's own study. The articulation of experiential and embodied first person science offers insights into the body-mind techniques and practices that I research here.[24] Articulating the details of experience can offer tools for investigation. Personal research has a value and potential applications beyond individual experience. Somatics and improvisational scores are examples of personal study that have had an effect on multiple people in a variety of contexts.

First person research is a useful field for investigating permeability. Not only can one learn aspects of permeability through practice, but also one can develop tools to recognize the state as a schematic, or an organizational pattern. By developing a discourse around this phenomenon, I am attempting to generate a field of inquiry that can further elaborate and expand on the work. I hope for further collaboration around the ideas of this thesis.

3. FELDENKRAIS AND THE PRIMARY IMAGE

"At base, almost everything is kinesthetic." (Dennis Leri)

In the following section, I will describe aspects of the Primary Image as a foundation in the Feldenkrais Method and some of the apparatuses that it offers to evoke

[24] The term "body-mind techniques and practices" came from Lisa Nelson, p.c. 2005.

permeability. Although the Primary Image is not commonly discussed even in the Feldenkrais community, one of my mentors, Dennis Leri, has done substantial research showing how Moshe Feldenkrais had been working with the image as a fundamental aspect of the whole approach. The Primary Image refers both to the action of forming a series of lines that comprise one's most basic sense of self, as well as refining and developing a sense of the *dantien* – the location below the navel from where *qi,* or that elusive word energy, is sourced in Chinese medicinal cosmology. Feldenkrais incorporated aspects of these basic skeletal images into many of the lessons he constructed. It is also a schema that can be embedded into lessons where it is not mentioned explicitly. The Primary Image refers to a basic aspect of the Feldenkrais Method- the potentiality of human movement through clarifying image and attention. It is the substrata underneath the self-image.

By describing a particular aspect of the Feldenkrais Method, I hope to elucidate some general principles of the work and the specificities of a physical concept. I focus on the Primary Image because it has been a central practice in my movement research process, and has so consistently invoked permeability. I am interested in why these particular practices bring about this state, since from a logical point of view, the construction of an inner schema as a set of lines seem like a paradoxical image to bring about the quality. Upon further embodied investigation, however, I will demonstrate how the five lines offer the technology to create permeability.

As I sat down to write this section, I thought that it would be useful to enact the thing that I am about to explain. This way, I will not only be talking *about* some process, but rather, speaking *of* it- from the crossing between my writing and movement practice:

> *I imagine a line, and points on that line up through the center of my torso. First, at the bottom edge of my tailbone, I construct a point, then one at the center of my sacrum. I imagine the distance between these two points, and draw a connection, as an imaginal line. I allow for the curves present in my sense of self in that region from*

tailbone to sacrum. Slowly, I add more points in this internal schema: the point where the lowest rib contacts my vertebrae in my back; C7, which is the first largest bump you can feel coming down along your neck; and finally, a point at the top of my spine, in the center of my skull in between my ears, named the atlas- you can feel its location by slowly nodding "yes" and observing from where the fulcrum is organized. As I traverse these spots, I notice their locations, the distances between them, and their directionality, forming a basic line inside myself based on an interaction between a schema and my sense of self.

This is one of the five lines of the primary image, often referred to in a Feldenkrais lesson as the cardinal lines.

Through this experience of attending and intending, I formed a physical, multisensorial image, and a felt schema. Through my writing, and my reflection of the felt sense of it, the image clarified. Before this, there was an idea, a word, and my own undifferentiated, textural feel. I was more a brain with two eyes and eight fingers that type, and now I experience softness throughout my self, length in my spine which I had forgotten and somehow had shrunk and felt compressed, and an overall sense of my whole figure in the room and on the chair. This is an integrative activity, informed by drawing a line more basic than my image of my spine. This process of diagramming is one that I have practiced and developed through my work with the Feldenkrais Method. Although the image is not always present, it remains in the background, and can become foregrounded. The action is so small, it most likely would be imperceptible to an outside eye, yet something permeates in my quality of presence. From the perspective of a Feldenkrais training, it is possible to observe small bodily changes that arise from the movement of attention. The whole body sense is central to a feeling of permeability.

In practicing Feldenkrais, there is always a potential to help a client or student move more easily or feel more comfortable. Underneath this kind of change, however, is a possibility for the person to gain a clearer intention in more general aspects of living and develop skills to attend to action. Feldenkrais provides a framework to gain the tools

to become curious about a whole self-image. With curiosity, one develops the technology to create new linkages and habits that reorganize the elements of action. Just as working with the Primary Image constructs an inner felt schema, the effect of a lesson can reorganize action. In this way, a Feldenkrais lesson is implicitly a kind of composition.

In the Feldenkrais Method, one forms an image through personal and physical research *through practice*. In a lesson, the movements are done with eyes closed, based on interpreting the suggestions of a teacher. There is generally no modeling of the movement. In the Feldenkrais Method, there is simplicity to the form, to separate the specifics of daily activity from a more fundamental function. The Feldenkrais Method, for the most part, stays away from metaphorical usages of languaging, as in “move like a blossoming rose”; rather, through basic movement suggestions, slowness, and the deconstruction of actions, one can begin to develop a schema of one’s own habitual movement patterns and the skills to change them. There is space for the student to evoke his or her own imagery into the space provided in a lesson. This is a basic element of a compositional practice.

Often in an Awareness through Movement (ATM) lesson, one first scans one’s self and the contact with the surfaces on which one is situated, be it the ground or a chair. You can try if it you’d like.

***SCORE**: As you read, notice the movement of your breathing, and how that affects the volume of your torso. How does this change your contact with the surfaces of your chair, however slight? What is the rhythm of the movement in your chest and abdomen? Do you notice your breathing more in your abdomen or chest? What kind of changes occur along the length of your spine as you inhale and exhale? Where are your eyes resting now, and then when you close them, underneath your lids?*

Perhaps this scan affected the quality of your sitting, and in turn, how you read. A scan can bring you into the specificities of sensing and differentiating movement. Through a scan, you can develop your own images of self in the current moment. Sensing often

evokes change in quality. In a Feldenkrais lesson, one would begin and end with a scan so as to observe the shifts that occur. There are also periods of rest throughout the lesson that provide an opportunity to integrate the material and observe onself.

The Feldenkrais Method deals directly with self-image, and through it, addresses the whole self. In a lesson, as a practitioner and teacher, one deconstructs and differentiates movements with a larger intention of clarifying a student's self-image. Through practice, one can observe a sense of the whole self, by attending to the interaction of the different parts of oneself. A self-image can expand beyond merely a body comprised of parts. This attention can permeate into having new choices in daily living. Permeability is a kind of interaction amongst domains of experience that are often separated. Permeability grows through the growth of a self-image.

This relationship is clear in Moshe Feldenkrais' following statement:

> Pay attention to the whole image. Pay attention… As long as the image is not whole, all of the details are unimportant. Important details are for the whole image. In an image that is not whole, each detail is another source of new masturbation. That means dealing with your whole life without any benefit, without any result."[25]

Attending to one's own experience is a key to these practices. It is through this process of integrating thought and action that one is able to clarify one's intention and attention. The experience of sensing and perceiving is related to the effect that one has in the larger context. A student, for example, will have to get up after a lesson and in his or her own timing, relate the lesson to everyday activities. Depending on how a practitioner works, the lessons set up a potential by inventing basic apparatuses to apply in daily life. The work is fundamentally geared toward human functioning in context, which is based on a person's ability to think, feel, and respond to the environment.

---

[25] Leri 2004, 1.

In April 2004, I attended an advanced Feldenkrais workshop in "The Primitives and the Primary Image," taught by Dennis Leri.[26] To become a practitioner of the Feldenkrais Method, one completes a training over four years, two months per year. Dennis Leri was the educational director of my training, and had completed the first U.S. professional training program, which began in 1975. This was one of three formal ones that Moshe Feldenkrais taught directly before his death. Dennis has recently been working with transcripts of ATM lessons and investigating this particular network of images. In the first day of the workshop, he described the Primary Image as more basic than a movement pattern. Through clarifying the Primary Image, he states, one accesses an image that is a felt, lived sense. The image is one's generalized sense of length and distance within the experience of everyday action in context. It is fundamentally about relations, which is a main aspect of the Method in general; it looks at how the whole body is organized, rather than discrete parts.[27]

At first while learning, the process to develop the lines is slow. The image creates spaciousness and length. It is almost as if space expands in one's imagination. In one ATM, after developing the five lines schema, students lie on their stomachs with their arms resting out to the sides, palms down. They are suggested to make a small movement of their arms out towards the directions of their hands. When I have practiced this lesson, the distance traveled felt remarkably long, despite being only a fraction of an inch.

Attention is key to a sense of permeability here, because it is this movement of attention that activates and sensitizes my state. Practicing attentional focus is a part of

---

[26] The primitives refer to the basic abstractions of movement- folding or rotating- and within the constellation of the Primary Image, they are considered to be the most basic, or primitive, way to understand human action.

[27] For a more in depth description of this systemic point of view, read Gregory Bateson's *Mind in Nature,* or literature on cybernetics and its applications by authors such as Norbert Wiener, Heinz von Foerster, William T. Powers, or in the Feldenkrais Method, or Lawrence Wm. Goldfarb.

the technology of evoking permeability. When I move out from this image, there is a vividness in the relations and connections of all parts of myself, and this sense of connection expands out beyond my own kinesphere. By bringing attention to the various points along myself, I can more easily engage with the environment. My inner schema offers a place to relate from, and the place is both an attentional and physical one.

Constructing the Primary Image is a compositional process. In it, one builds the scaffolding around which the many qualities and domains of experiencing can take place. At the same time, going through the process of imagining these lines changes the quality of one's attention and physicality. It is a basic schema that is inextricably linked to one's own self-image, and provides a technology for observing and shifting the composition of the form. The most effective way to understand the schema is through experiencing it.

In the workshop, Leri coupled the concept of a Primary Image with Charles Sanders Peirce's ideas developed during the 1920's. Pierce, an American pragmatist and philosopher, used the notion of a diagram to elucidate the experience of relationality. In one example, Peirce describes the process of abstract construction when one hears the call of a bird. One considers oneself, the bird, and draws a "skeletal connection between the two things," creating a line.[28] This can grow in dimensionality, through additional nodes and vertices. In Peirce's writings, the whole of a form is essential for a sense of it. He explains, "it is the instrument without which the association would take no hold upon the mind" (ibid). This sheds further light on permeability, and offers an image that can work with the diagram of the Primary Image.

Dennis has used the research of Peirce to demonstrate a poignant aspect of consciousness.[29] Peirce experimented with the ability to discriminate below the

---

[28] Leri, 2004, 5.
[29] Leri, 1999, 12.

thresholds of awareness. Dennis uses these findings to assert that through practice, one can increase sensitivity and make distinctions to an increasingly greater level of refinement. Indeed, skin is a membrane that literally separates individuals from the world. And yes, a sense of selfness implies that objects and the environment are "other." Through interaction and discernment, however, one can develop ways to observe and engage with the environment, literally diminishing the sense and existence of a gap. This is an apparatus that brings about responsiveness, and a permeable state.

Another reason that the five lines evoke a sense of permeability is due to the fact that practice comes from a specific history of actions. My practice with the Primary Image was developed out of a moment in which I experienced permeability. Though it is approximately a year after the training, I can draw up a felt sense experience of the lines. It immediately shifts the quality of my breathing, and my sense of self in the environment. The process for finding permeability became a technology that I can use in other contexts. It is stored in my embodied memory. The intricacies develop as I practice the image over time. I can navigate my experience through the technology of the Image. Both the felt schema and the felt sense of permeability are stored as potentiality in me.

This possibility is clear in Peirce's statement:

> Under ordinary circumstances, I might not remark the idea of the connection; but potentially it would be there, that is, it would be all ready to be called into existence, as soon as there should be a need of it.[30]

At essence, Peirce focuses on potentiality, and this notion of potential is central to the Feldenkrais Method, wherein one uses sensorimotor imaging to expand one's possibility of choices and actions. Once an image has been clarified, it is available. My own relationship to the Primary Image works in this way.

---

[30] Ibid.

Hopefully, the above explanation provides some of the tools that would enable the reader to understand these apparatuses. Whatever is communicated of the Primary Image is a testament to the permeability of experiencing. My intention in describing the Primary Image is to enable the reader to experience some aspect of the work. Since the Primary Image invokes a potential for new action and qualities of movement, perhaps by reading this, there can be a seed of that possibility. To practice the image is to invoke the potent state that could lead to new choices. This implicitly composes and invokes permeability.

4. LISA NELSON'S TUNING SCORES

In daily life, people learn to navigate with the animate and inanimate environment of which they are a part.[31] In this way, living is fundamentally dependent on communication. One acts for survival – in part, for one's own understanding, and in part in interaction with others. Lisa Nelson's scores rely on the intricate actions that occur because humans are constantly composing themselves in situations. These "incidental movements" are purposeful, and often overlooked in everyday attention.[32] The movement that occurs, however, is the creative action of survival.

Tuning scores provide tools for observing how people are constantly composing and contexts to navigate with the elements that arise in this situation in the making. The scores are a set of dynamic practices that shift and develop through their practice. Each situation elicits a unique experience of the scores, due to the unique situation. The forms develop and grow as the practitioners encounter the details of the environment and interact with one another. This dynamism in itself is an indication of permeability.

---

[31] Gibson, 1966, 22.
[32] Nelson, Telephone Interview, 2005.

What are considered to be “tuning scores” are a broad range of actions. Many acts can be a kind of tuning score, if they serve help one attune to its own dance. Specific structures and internal research processes comprise the basis of the perceptual and practical framework. The sets of actions can be developed as a performance structure, at times with chapters, episodes, and their own internal narratives. A writing practice can be a kind of tuning practice, by attuning into the action of its own kind of dance. A writing process also has the potential to codify the diverse and permeable practice of the experiential investigations, so it is useful to state that the scores range from very specific activities to a broad spectrum of dance making. What unifies the scores is the observational lens within the context of an embodied practice.

Tuning scores integrate the rigor of scientific inquiry and the poetry of creative research. By offering a medium for investigation of details, the scores provide many facets of possibility: tools for attending to the details, an arena to observe them, and a way to compose from these intricacies. They offer a medium for composing, and also for invoking permeability. By describing more in detail about how the scores operate, I will demonstrate how this state relates to this set of practices.

Since the scores are experiential, I begin here with the admission that this is only a single layer of description, from my point of view. When one works with these scores, it becomes apparent how there are many facets to a single event, and the process of observing and what is observed are inextricably linked. In describing tuning scores from a variety of standpoints, I will orient the reader to the work itself. I will use the perceptual research of J.J. Gibson, conversations with Lisa, and my own experience with the scores to communicate facets of the work. My approach to this chapter will be to show how tuning scores offers a context out of which one can practice permeability.

Inversion

> Am I touching you or you me? …You can invert the point of view. It changes everything. This is also a thrilling thing about the imagination, and semantics depends on the imagination. When you mess around, imagination is ripe and ready to go with it. Instantly in a breath, you're made permeable, made changeable. You can do this with language, and movement.
>
> (Lisa Nelson, p.c. 2005)

In a recent interview with Lisa Nelson, I had the honor of asking her some questions that were emerging for me in writing and in teaching. To be honest, I am continually floored by Lisa's intelligence and the intelligibility of her work. Again, it was made evident on how many levels the tuning scores operate. She wove a network of descriptions regarding her specific choreographic intentions, the functions of eyes and skin (literally and metaphorically, with penetrating interconnection), radical constructivist philosophy, trends among dancers across the globe, and human behavior, to name some of the material she addressed. In her speaking, the simultaneous intricacy and simplicity illustrated her revolutionary research over decades, evidence to a facile construction of communication.

At one point, Lisa mentioned her use of inversion as it occurs in the scores. It seemed like a key to unlock a mystery around the work, particularly as it relates to permeability. The inversions are a way, through attention, that one can see how vulnerable the "self" and "space" is as a solid entity.[33] These, and some other fundamental aspects of tuning, have served to evoke my felt sense of

[33] A parallel apparatus of inversion is used in Tibetan Buddhist perceptual exercises. One intriguing application of these practices was described by Tarthang Tulku. He presents traditional exercises in a secular, practice-based frame, which he calls *Nyingma.* For an example of this, see Tulku, 1977.

permeability, through my years of practice with the scores. In the above quote, she mentions the relationship between imagination and semantics. This alludes to the creative role of composing experience that underlies the tuning scores. In the context of tuning, inversion is a kind of poetic device and approach.

In Lisa's description of the underpinnings of tuning scores, she wondered about objects and how they are generally used for culturally defined functions. How is it that individuals learn not to explore objects freely? When given the opportunity, what arises?[34] In improvisation, specifically in tuning scores, one can investigate objects, finding unfamiliar objects through creative research. When one enters into a playing space, it changes the elements of it. In an analogous example, when a person touches an object with a creative attitude, the object has a different function than if it was observed at a distance across the room. Inversion provides an opportunity to shift one's basic senses of space, distance, alongside of measuring it.

Herein lies another component of permeability. When objects change function based on their use, as can people as they construct action, there is a kind of permeability that diffuses the fixed identities of the material nature of form. These scores bring in this kind of fluidity and in this way, expand what "form" is. This kind of perceptual construction enables a permeability of intention and use. It also can bring a *state* of permeability.

The following tuning structure shows the use of inversion:

Score: *First, touch your own arm, organizing yourself to sense the surface of your own skin. Then invert your attention; explore the sensations of your hand as it moves to "read" your arm. Then, reverse the movement, so that your arm moves and your hand is still and organize your attention to both surfaces of the contact.*

---

[34] This is a provocative statement for tuning scores and embodied cognition in general, when considering Mark Johnson's description of image schemas. He examined how people develop their conceptual thought and basic units of action in relation to the objects that they are confronted with in their environment.

Once there is contact, the poles of subject and object lose solidity, since there is a relationship and contact. The connection becomes central to details of a field of exploration.[35]

This tuning score is a direct application of James J. Gibson's seminal book, *The Senses Considered as Perceptual Systems.* Gibson discusses the two poles of experience in his chapter on the "haptic" sense, or sense of touch:

> The fact seems to be that in touching a solid object one can attend either to the external resistant thing or to the impression on the skin. The reader should try it. Within limits, you can concentrate either on the edge of the table, say, or on the dent it makes in *you*. It is as if the same stimulating event had two possible poles of experience, one objective and the other subjective.[36]

At the time Gibson wrote the book in 1966, perception and sensation had been considered *representationally*, such that objects are often considered to be "outside" and the brain "registers" them, whereas Gibson put forth an enacted view of perception *as* action.[37] These scores animate Gibson's proposals. The interaction of attention and touch provide a technique for accessing permeability. Through the action, one can enliven, dissolve and bring sensation to one's own surfaces.

In researching touch through tuning scores, the distinctions between skin and environment are not so clear. Skin is radiant, and through heat, we can sense and commune with the world in interaction with us. A surface, which in some ways could be considered an edge, is also a kind of entryway. Through touch, our skin, which is

---

[35] These scores have remarkable similarities with the phenomenological findings of Merleau-Ponty. Unlike this writing, however, in tuning scores, an experience is communicated through practice. This is an essential component of embodied research. For further research, see Merleau-Ponty, 1968.

[36] Gibson, 1966, 99.

[37] N.B., Current perceptual research, such as Alain Berthoz' *The Brain's Sense of Movement,* or Alva Noe's perceptual philosophy equally addresses the lines of thinking expressed in Gibson's writings. Despite the history of research, the notion of perception occurring *through* action is still a revolutionary idea. Berthoz states that while perception has often been defined as an "interpretation of sensory message," (an image outside is represented inside the visual cortex), it is actually a process of "simulation of action," "judgement," and "decision making." (Berthoz, 2000, 9). These findings similarly dispel the fixed distinctions of in and out.

considered the boundary between our selves and the world, makes contact, and is *in interaction*. Skin, Lisa declared, is a "big imagination blob."[38] Skin is mainly comprised of pores (space) and water. These are points of view that support the potentiality of permeability.

An inversion score*: Right now, I can organize myself to feel this* keyboard *through the surface of my fingers, and with a shift of attention, I can use the same contact and feel the surface of my* fingers*, through the keyboard. As a reader, you can read these words, moving your eyes across the surface, composing an understanding of this very word, and you can also read, organizing to feel your eyes roll in the sockets, and shift between the possibilities of this pole of action. If you close your eyes, and read, what would you experience?*

Once a person has worked with inversion, the process is a potential technology that can be generalized into many contexts. In the following example, I had an experience in which inverting was directly linked to a state of permeability. During the summer of 2000 in Seattle, Sheri Cohen and I invited the movement community to participate in tuning scores, outdoors, in a variety of public locations. On one particular afternoon, a group of us were tuning in a park by Elliot Bay. The facilitation had an expansive quality to it, and we found ourselves in a group dance, spilling around the park, communicating through sparse calls and movement exploration.[39] At one point, I had been dancing near a signpost, immersed in Angelina Baldoz' trumpet playing, facing the water and the setting sun. I remember that I could neither differentiate between the pole, the music, and my body, nor the series of events that led me there. It felt like a kind of communion. This is a kind of permeability- I was engaged with my environment, experiencing gentleness in my bodily feel. For a description, read the Log, Appendix 2.

---

[38] Nelson, p.c., 2005

[39] The particular facilitator for this day was John Dixon. I consider the influence of his approach in sharing the material, and the place where we were located as major elements for my experience of the event. In Seattle, we kept a running commentary that we shared via emails, called a tuning log. I wrote a log after this event, included as Appendix 2.

The log shows how the use of calls served to invoke a particular bodily state in me. Calls are the words that people utter to suggest shifts among the participants, such as “hold,” “replace,” or “end.” The calls both change the events and keep the participants actively engaged, even when observing. They are used sparingly so that one can have the time to translate them into action. In this instance of tuning, the “hold” call was a key event in my experience of permeability.

In this run, my act of approaching the sign was interrupted by a call. In the experience of this “hold,” in which I became still and engaged with my current experience and the environment, I became connected with the sign. This inversion of identity with the pole went a step further with the call “replace.” It enabled me to imagine I was embodying the sign itself, taking into my body the experience of what I imagined the sign was. “Replace,” in this case, enacted permeability. Through an example such as this, one aspect that emerges is the effect of the calls on the composition of playing space, and the experience of those in it. They offer a point of departure for creative exploration of a current experience of an object, situation, or image.

Multisensoriality

Permeability comes from an attunement to the sensory experience beyond vision, a predominant system. In daily life, we take in so much information with our eyes. In practicing tuning scores, one has a context to deeply explore the interaction of sensing. Gibson made a distinction with sensing, differentiating between *having a sensation* and *detecting*, the latter implying the multiple modes of action that collaborate in interaction with environment.[40] By considering the senses as perceptual systems, the author is showing the interactive nature as the basis for his research. In this

[40] Gibson, 1966, 1.

conversation between all of the bodily systems goes beyond the five commonly recognized senses.[41]

As a person notices how fundamentally all the senses interact, s/he can attune to the basis of movement in any action. Through deconstructing in tuning scores, one attempts to isolate the individual senses. Through practice, it becomes evident how interlinked they actually are. These interactions show the permeability of the senses themselves. Through the constraints of tuning scores, one can learn to navigate one's use of senses, as well as one's use of attention and intention. If one looks at action through one's experience of sensing and perceiving, a world of intricacy opens up. One tuning score uses the participatory action of "blind learning," provides a medium for the interaction of senses. It developed out of Lisa's interest in the physical contact between teacher and student among dancers in Bali.[42]

SCORE: *Two participants individually make movement phrases out of sight from one another. One closes his or her eyes, and the other teaches this blind learner a phrase, without speaking. Once the phrase is learned to the teacher's satisfaction, they shake hands to indicate completion. The partners switch.*

The task elicits unfamiliar ways to communicate and move. When touching, without vision, one has to induce an image from the localized information that one receives, blind, and mobilize unfamiliar sensory feedback. This develops and cultivates a multisensorial imagination. The description is a skeleton of the richness of the score.

Each attempt at this is unique. Having taught this score, I have seen a wide variety of timings, speeds, techniques and approaches to teaching and learning. Some people create new languages out of sound or touching techniques. Others cannot *not* talk. Some people move their partner and guide them to specific parts of the action, whereas other teachers let the learner guide his or her own touch. The actual movement

---

[41] For a great description of the interaction of the senses, see Nelson, 1978; Cytowick, 1993; Cohen, 1993; and Gibson's various writings.
[42] Nelson, Lisa, p.c. 2001.

phrase, in this context, has an equal importance with the learning process. The movement phrase is the material around which all the action occurs, and simultaneously, to watch this is to see a meaningful dance of unusual movement. As is true with many of the tuning scores, they offer a context to observe human behavior.

In many of the tuning scores, eyes-closed movement is embedded into the structure. New sensory feedback emerges when the predominant one is removed. How, then, does a person read the space and function? It calls on the engagement and collaboration of the myriad senses. Closing the eyes attunes a person to a non-habitual set of stimuli. One main sensory feedback becomes touch, and all of its components. From the scores that I have mentioned so far, the world of imagination and attention that comes with the sense of touch is a primary element in tuning, and is interlinked with eyes-closed movement.

In a description of multisensoriality, we come closer to a definition of what an image is, in accordance with tuning scores. An image is a kind of multisensorial unit. Unlike common conceptions of an image, which lean more toward a visual representation, here, the image encompasses one's whole experience of an action and a palette of perceptual possibility.[43] Permeability, then, has the quality of an image, and in this practice, an image permeates through the normal boundaries of daily physical categories.

---

[43] In an interview with K.J. Holmes, she offered the following example: She invited me to imagine a river. In my memory, the image included not only a visual component, but also sound, a quality of the light, a sense of location, and a physical sensation. This image arose is a construction. I can attach the categories to it, but it was an interactive process. Even within a short span of time, it had its own rhythm, timing, and sense of distance. The river was at enough of a distance that I could not touch *it,* yet I could connect to the quality of the environment where it was situated. Something of *it* permeated into my experience (Holmes, p.c. 2004).

Interaction

Tuning is a collaborative, collective research. The scores are interactive, with feedback built into the practice, through the collaborative composition. Through tuning into the experience of the action, one begins to understand the particular ways that each person operates, and these properties become known quantities in the compositional rubric. They offer tools for exploring the elements of performance and specific ways in which to enter in. The scores simultaneously deconstruct the elements while generating movement material. This aspect clarifies what it means to compose through participation. In the process of constructing a common language, the scores demonstrate that each person has a unique point of view. This kind of participation is central to a permeable process and state.

There is a recurring shift between what is “in” and what is “out” that redefines itself through the relationship between perception and action. A major apparatus for this oscillation is the participatory element of tuning. As each new entrance begins, the space is redefined.

This shifting sense of space is well exemplified in the use of calls. When viewers make calls, they are actively engaging. They have a direct compositional influence and interact through the medium of the action in the constructed space. Calls accumulate, as do the actions, developing a communal language. This is an interactive process. A new call is uttered, and then collectively and individually translated. All those present necessarily translate the call, including the viewers in their own way. The calls show some aspect of the desires of the people who are participating in the tuning experience. It is interesting to note what incites a person to speak. Though interpretations are just that – interpretations- the interactions are clear examples if individual behavior. Over

time one develops an ability to see the patterns and trends of the individuals with whom one works.

The scores can elicit an interactive and engaged state in a plethora of ways. One such way is through the process of embodying somebody else's movement. For example, in a run of the tuning scores, one replays an original movement. Replaying is an operation that occurs in many choreographic processes, whenever one learns someone else's movement. In tuning scores, however, this aspect of dancing comes to the forefront, and the details of this process become the material itself. Because one has worked with the interaction of senses, the replay is not only based in a visual image. One tracks the whole experience of seeing. It becomes a dance of memory, tracking, and sensory feedback.

In working with the tuning scores, one translates the specificities that arise in particular events. This specificity of attention and action lets the richness of experience permeate into the act of composing. It requires being engaged and open to the possibility of emergent forms. It is an interaction with memory, receptivity, and embodied action. These practices and their ever-shifting environments evoke a kind of permeability. They instruct and invite fluidity between action, thinking, and the richness of a place. Once embodied, they are available to the participants in many applications.

The wide range of scores are a dimensional and permeable set of practices and interactions. Describing them offers the potential to demonstrate the breadth of Lisa's research, in collaboration with the other folks that work with the experiential scores. Yet, this act of describing also has a potential to limit through codifying a dynamic set of activities. By describing a few of the scores on the page, I am potentially instantiating the exact aspect of writing I am hoping to circumvent. I would like to show the movement

and the possibilities that come from practicing this work. Perhaps the writing will invite the reader to experience the scores live.

5. AN INTERACTION OF APPROACHES

This essay has been a forum for discussing the intricacies of two experiential and embodied research forms. I have examined both the Primary Image and Lisa Nelson's tuning scores through the lens of my own physical research into permeability. Permeability has been a term, and state, and a lens through which I define some aspects of the two approaches. Through examining the practices alongside one another, I have a clearer understanding of some technologies that they uniquely provide.[44] The results, therefore, are determined by the activity of the research that informed the making of this essay.

When I first encountered the Primary Image, it was evident how the working image opened up a potential for novel movement. When Dennis articulated the tool of a schema as a source of potentiality, it further clarified my felt experience. This notion of potentiality matched with a more general function of Feldenkrais, that the Method elicits human potential through awareness through movement. This particular nexus of images, however, seemed to exemplify this experiential concept on a fundamental level. Through the clarity of the image, new pathways for action arise. The lines provide connection and engagement throughout my whole sense of self. This interactive process sets up a

[44] This section was developed out of conversations with Josiah Hincks and one with Francesca Castaldi. In them, I used part of the TAE process to help me connect to my felt sense when I cross the experience of these two practices.

relationship that permeates into the places I am situated. The Primary Image provides this essential process.

Through my own research, I have practiced with the elements of the Primary Image and developed a variety of improvisational techniques from the schema. It is a tool I can access that instantly changes my perception from a personal, physical, and experiential process. It is actualized through creative research in movement and writing and will be discussed further in the following chapter. In this way, permeability is a vehicle that elicits curiosity.

The practice of designing in space can play out the potentiality of the Feldenkrais Method. As my mentor and dear friend Karen Nelson once said, “Feldenkrais is the tools, and dancing is the expression.” In order to be available to the intricacies of experience that the tool provides, it is important for me to be in a permeable state. When I’m not, my experience can feel redundant, or tinny, and merely an exercise.

What is implied in practicing the Feldenkrais Method is more explicit in practicing tuning scores. Tuning scores are a different kind of approach. They offer technology to experience permeability, and more. They also offer a medium for collectively investigating action. They explicitly create a context to enact composition in an environment that changes *through* composing. The scores are interactive and provide a space for participants to mutually construct a language and syntax together. The group becomes attuned to one another through activity and cultivates ways to observe the elements of a space, their own sensing and perceiving, actions of other participants, and the mutual composition. These are some of the benefits of a shared creative process. It is particularly evident in tuning scores, due to the uniqueness of their clarity, dimensionality, and observational focus.

The two forms both examine and deconstruct the specificity of action. They slow down and pair down aspects of movement, and by doing so, invite practitioners to observe and shift innate patterns. Through observation, one breaks down action in order to more fully understand its elements. Through attending to the basics of action, such as phrasing, distance, rhythm, directionality, interaction, and effort, one can learn about the building blocks of composition itself. In these forms, the content and the structure are both equally important. The deconstruction serves to reconstruct. By attending to the basics, one can put the pieces back together again and yet, the process of dismantling shows the depth of interconnection. The organization is a major element of how one views action.

Both the Feldenkrais Method and tuning scores demonstrate the value of spaciousness as a building block for composing. In Feldenkrais, a teacher uses sparse language and attempts to make a clear and singular point. There are places of rest. This allows for integration, and a way to experience the discrete clarity of beginnings, middles and ends. This same kind of sparseness also occurs in a run of tuning scores, where there is a basic image that operates as a proposal for a future series of accumulating episodes. There is space and time to observe single images and embody them through participating in the images. Both forms, by offering spaciousness allow for attention and action to interact. This spaciousness invites a permeable state. This space provides a medium to move one's attention, which in turn invites the interaction that underlies permeability. From this movement of intention and attention, one can navigate through action.

This kind of composing is valuable in the context of making dances. With experiential and embodied research, one can learn about movement quality and interests from the inside, based on the richness of personal experience. So often,

dancing implies an arrangement of some other person's actions. The skills that I have described in this thesis can be the building blocks to construct action with creativity and engagement in the material created. Permeability is a state that can induce learning and attention in the intricacies of a current design.

In this essay, I have begun to chart a network of experiential and embodied research. I have begun to link together these different forms and the terms that come from personal research. I have started with permeability, and through this, began to mention other terms. This articulates a network of practices that already exist through the experience of embodied practices. By explicitly naming them, I hope to demonstrate something of the clarity that the approaches provide. I also hope to invite further dialogue and conversation. Simultaneously, I have highlighted facets of experience in my writing, so as not to codify the experiences and the intentions of the forms. By examining these forms as first person research, I hope to show richness that comes from the intricacies of experiencing.

Feldenkrais and tuning scores are instantiations of embodied cognition. They have been developed through experiential and embodied research of individuals and communities of people who practice them. By practicing improvisation and movement research, one can actually develop ways of sensing and thinking. The scores invite a refinement of attention and action that lets one navigate cognition consciously. This is the basis of composition, construction and design. Experiential research is necessarily an integrative conceptual process. It shows the interaction of a person, physicality, reflection, and the situation.

Both Feldenkrais and tuning scores are filled with multiple technologies and experiential processes that can be utilized in the context of learning about human movement, behavior, interaction, and communication. Movement research is a way to

conceptualize. Aspects of the approaches can be used as building blocks in the context of education, composition, and everyday experience. The approaches have value beyond the context in which they are currently practiced. As the contexts change, Feldenkrais, tuning scores, and experiential research can be applied in new, fresh ways.

CHAPTER TWO:
Studies and Parts of a Whole Whole

"The division of the perceived universe into parts and wholes is convenient, and may be necessary, but no necessity determines how it shall be done"

Gregory Bateson

This is a first person research project. For the artistic arm of the thesis, I have been developing a working process for integrating, composing and showing movement. My main intention has been to construct an experiment. In it, I have been using movement and performance research to develop my understanding of the term permeability. I started with a constellation of images and practices that evoke this state. Then, I explored how integrating observation and movement could create a foundation for a creative study. In this way, I put a spotlight both on how a process forms and elements of construction. I have been perpetually redefining permeability through the experience of this embodied research.

In this creative project, I shared my process as it was unfolding through public studies. They occurred in a variety of settings. I then integrated the material as it evolved into the larger piece. I let the interaction of the studies permeate the material. Through this approach, I intended for permeability and interaction in the compositional structure. The studies culminated in three showings of The Whole Hole, with Part 1 performed in Bushwick, New York, and Part 2 performed for two evenings in Seattle, Washington. The project encompasses the sum of the whole process, and therefore is called the Whole Whole. The whole is contingent on the intricacy and interconnection of the parts.

Octopuses have been a rich source for the material of this project. They offer a wellspring of potential research. Octopuses have been the organizing image in how I constructed the piece, as I considered the various limbs as aspects of the larger body.

This image has been a mutable structure for connecting the dots. Also, I have been learning how they move, and in this way, becoming them. Their movement elicits a state of permeability in me. I have been learning about their behaviors, and using this information as a basis for developing movement structures. This process, therefore, is one forum for accessing a felt sense of permeability.

My own movement studies occurred in different locations, in both public and private, intimate settings. Reclusive octopuses mostly reside in caves, hiding watchfully. They enter and exit for survival, and often change dens every few weeks. Their oscillation and nomadism became a primary metaphor for the overall structure of the studies. In my own creative life, that oscillation between inner and outer fields has had resonance metaphorically, theoretically, potentially and actually. It has addressed an essential element of permeability- the interaction causes a dissolution of boundaries through engagement, action, and attention.

Experience is not causally linear.[45] I am aware that what I have intended to communicate might not necessarily be what audience members and participants perceive. My hope, however, has been to communicate permeability through the gaps and spaces that interconnect us. I have been invoking permeability through experiencing this state, showing it, and describing it. I am particularly interested in how improvisational movement enacts personal patterns in space. I want to understand how constructing forms instantiates what *matters* for the person who does them. By showing a process as it unfolds, I have intended to communicate these aspects of making work – communication is central to this kind of experience.

Permeability is the state of receptivity that comes in interaction between a person and a situation. When I experience permeability, I can sense my whole self in feedback

[45] This point is well described in Gregory Bateson's writings.

with the environment. Somehow this interactive process comes from a knowledge of the parts that comprise a sense of whole. As I researched permeability, more and more nuances emerged as it related to this process, and this fed into the definitions of the term. I have been tracing the current of my fundamental, kinesthetic sense of permeability as it developed. I have been noticing how the sense developed, and also what remained constant. This phenomenon of permeability has been a creative endeavor and an opportunity to connect with my own sense of origins. It was a way to generate out from my history of movement studies. This research confirmed that there is movement between innermost sensing and the actual, physical, and material.

I have developed some modes of investigation that break down conventions of regular performance and bring recognition to the factors of the environment, including those that animate it. Improvisation and somatic forms can cultivate an ability to sense and utilize the specificities of a situation, so I used these skills in the construction of the events I have created. By inventing several modes of sharing work, I intended to look at what arises in particular situations, and I consider audience presence as an unknown element of an improvisational score. This is research in context.

Context

In order to situate the work that I am currently doing, I say a variety of things, depending upon with whom I am speaking; I am an improviser, a somatic educator, a Feldenkrais practitioner, a dancer, a graduate student, etc. The more I can become specific with language, and the more I can address the person with whom I am speaking, the more possible it is to unravel the gap between what it is that I do and how to share it. I think live art is most effective when it addresses viewers. It does not have to necessarily be direct or intimate, yet I am drawn to work that recognizes the audience, in

whatever form, so that the work *communicates.* I would rather people enter into an experience than look *at* me.

Some movement practitioners and scholars ask if there such a thing as "improvisation." I tend to describe the actual scores and forms that I work with, rather than speak of an overarching category. The term "improvisation" is not so specific, and is replete with connotations. "Improvisation" upholds public associations of "play," "no structure," or conflate it with "contact improvisation." When I say, "Contemplative Dance Practice," "Tuning scores," or "Authentic Movement," for example, I can speak about actual activities and events with which I have engaged. Then, I can describe the intricacy of experience without as much interruption of connotative interference. This need for specificity is a large influence in my work at this point. Sometimes the term improvisation is a term that makes the most sense to describe as a kind of activity. I am interested in speaking *from* or *of* experience *for* someone, rather than *about* a generality or *at* a person. I have developed this kind of specificity from embodied movement practices and the dialogues surrounding them.

In general, when I watch performance, I am drawn to projects that set out to do something new for those involved. In this way, it is relevant for the folks who are making movement. If someone is engaged with a process, then the intention is clear and the work is exciting to watch. Although I cannot claim to understand the experience of a performer, I am interested in the vitality that I experience that seems to come from deep awareness and novelty of the mover's experience. This is both an aesthetic interest as well a testament to my interest in learning processes. So often, dancers move around on a stage in a high velocity, and I wonder, "what for?" At times, that dancer has been me. It can mean I have lost my intention and shifted attention to the spectacle, my image of the objective view, or speed itself. A performance piece can be incredibly small, intricate, and gentle to touch my sense of what matters and shift my whole constellation of

understanding. The process of learning is intriguing. I am drawn to art that is intimate, non-aggressive, and interactive.

When I see work, I want to *be moved*. This can come from the beauty of musicality and poetics, and it can also come from the unfolding of a deeply unique process. In fact, the genre of the work is inconsequential, because what I am searching for is a kind of "live" feeling. On rare occasions, a piece of work moves beyond the limits of its form, and I lose my own sense of my own form. It feels vital. While I might move in and out of noticing details, the force of creative work can alter the very way I notice and imagine structure to be. In some way, I have shifted and yet, even more so I sense my core belief, beyond heritage, beyond rhetoric. This freshness seems to come from my engagement with work that is both generative and regenerative.[46] It moves forward without pushing.

In terms of a context for this project, I find inspiration in the writings of the most recent issue of *Contact Quarterly: Vehicle for Moving Ideas.* The issue is a compilation of the early years of the journal.[47] It originally developed out of the early communication of practitioners of contact improvisation in the mid 1970's and has grown to encompass the expanding field of experiments in improvisational research and the thinking, moving body around the globe. In Steve Paxton's recent letter, he mentions, "We are the first generation of dancers (probably, possibly, who knows?) to have documented ourselves." When I read this statement, I paused. I consider my own research to be informed and inspired by this branch of dance, the one that gave primacy to physical research and room for reflection. It encompasses a variety of fields. It is interdisciplinary. It is both informal and focused on form. This kind of work is dedicated to learning,

---

[46] Although now so incorporated into my daily verbiage, the phrase "generative and regenerative" most likely came from a conversation with Robert Kocik, p.c., 2004.
[47] Paxton, 2005, 2.

communication, and movement study. Though I am not sure what to call it, it is surely experiential research.

This project also draws from the various fields of research that have incorporated and acknowledged the role and specificity of activities of human movement, such as the embodied research of Eugene Gendlin, the somatic research of the Feldenkrais Method, and the experiential framework of Francisco Varela. I am interested in showing a commonality of purpose between the observation and structure of science and this kind of artistic process. Now that these forms are more commonly practiced and developed, there is a larger pool of activity, experience, and idiosyncrasies of interest. This is one set of human behavior, scribed in a thesis. This project primarily draws from my improvisational research out from the Primary Image and my investigation of octopuses, which have become major sources for my experiential research.

I often remember a conversation I had with Scott Smith at a residential workshop that he taught with Karen Nelson and Joan Hanna called "Dance on Sound."[48] Scott and I discussed how with the advent of improvisation in the past few decades, one could actually participate and observe the generation of a culture as it was forming. The particular ethos and forms of improvisational communities is a living ground for the research of the specificities of human behavior. Often, the teachers and practitioners that I have encountered in these contexts have been remarkably generous and non-hierarchical in approach. While improvisational forms draw from a variety of cultural and historical influences, at the same time the practices put a focus to *how things form*.[49] No matter how much is structured on stage or in a class, there are inevitably spontaneous

[48] Scott Smith is a teacher and performer of improvisation and composition, and a dear colleague. At Dance on Sound, we danced, cooked, conversed, and cohabitated. I was inspired by the learning that occurred in this integrative context. I have been drawn to those environments since.
[49] For an intriguing discussion on cultural influence in contemporary U.S. improvisation, particularly as it relates to the African American experience, see the writings of Brenda Dixon-Gottschild.

decisions that occur in creation, which are improvisatory in nature. Through this close alliance between observation and action, one can actually see phenomena and habits arise as they are occurring. This interest in the specificity of experience is central to the forms that I research and practice. It is the context of this artistic project and its content, as well.

Influences

For years as a movement artist, I have focused on collaboration. I have worked in spontaneous composition with live musicians and dancers, developed laboratories for dance research, curated live arts events, and participated in many group improvisational processes. A focus on both process and product through shared experience has propelled most of these situations. In more recent years, I have been very specific about the types of collaboration in which I am involved. I developed a phrase, “person, place, time,” to remind myself of the key elements of making good work happen- set up these three elements well and the creative process will blossom. This most recent research period has been a new kind of project, expanding the possibilities of collaboration to include more space for personal research.

My recent experience in the studio alone is a response to the many years of collaborative process with which I have been engaged. Spending time so closely with my mom changed me, and made me more able to be alone with myself. This is a curious and welcome shift. When friends and colleagues visited (and so many do in New York), I would invite them to improvise with me, keeping my personal practice alive in the interactions, and practicing receptivity to their interests. The form our dancing would take was dependent on our current individual research. This approach became an organizing principle of my creative process. I invited them to participate in studies as part of this project.

The Feldenkrais Method and even more specifically, the set of practices around the concept of the Primary Image, have been central to my thesis preparation. Through practicing and learning Feldenkrais, I have developed the tools to attend to my sensations and perception, notice the duration and quality of my attention and movement, and observe various intricacies of my movement patterns. I have enjoyed being able to use the information as well as the novelty of my state that comes from experiencing these lessons as the basis for a creative research process. When I do a Feldenkrais lesson in the studio, for example, I can then take that state as a point of departure for an improvisation, and from that develop a more formalized score. With the Primary Image, though the action is quite simple, it provides a rich schema for exploration. This is because the implications of the diagrams have actual relevance to bodily experience.

Specifically with the Primary Image, I have developed a variety of scores that incorporate the content of my studies of permeability and the attributes of an octopus with the Image. A specific example of this process is when I imagine my five cardinal lines (spine, legs, and arms) as the limbs of an octopus, and my *dantien* (the location of energy, or *qi,* underneath the belly) as the head of an octopus. This is one of the imagistic octopuses that I worked with through the project. Through the work of the five lines, I am able to incorporate the schema into my sense of my whole body length and movement, and this has become one of the basic improvisational structures that I presented in studies and *The Whole Hole.*

Back in 1996, I moved to Seattle, and soon thereafter began to study and dance with Karen Nelson and Scott Smith. With them, I further developed my research with contact improvisation, and began to learn a new set of scores, which I came to know as Lisa Nelson's "tuning" scores. Karen has an incredible gift in her teaching to bring in the vast issues of life and living and put them under a kaleidoscope in dancing in a way that

is living theory. Her work was also influenced by her Tibetan Buddhist studies in the Kagyu lineage, and over the years we became artistic colleagues, collaborators, and have taught, performed, and continued a dialogue together. The whole notion of lineages in part has come to my attention through friends and teachers such as Karen who are involved in Buddhist studies. I acknowledge the fact that the hard work, discipline, and growth of my teachers and colleagues have influenced my own understandings of the interconnection of things. Karen has been generous as a witness and listener. It is in part through our friendship that I have strove to bring that quality of attention into my own interactions. One thing that became evident in practicing improvisation is all of the variety of lineages that arise through the process of being influenced by teachers, colleagues, and movement forms.

In a project called *Diverse Dance* instigated by Karen, dancers of varying abilities came together for an annual research retreat, self-generating performance and research. I was involved for several years, and deeply affected by the project. With these events, I learned about the multiplicity of experience, and learned not to assume the conventions that an able-bodied person ought to teach a “dis-abled” body how to move. Rather, I discovered the potential for a mutuality of dialogue and learning from the variety and difference amongst people. I found how it is possible to enter into experience together. I have carried this attitude into my work in Feldenkrais and the attitude is central to how I conceive of the value of interaction and shared experience in performance. My research with Karen Nelson has been voluminous and continues to this day.

In 1992, I took a brief workshop with Lisa Nelson. Through Karen, I was introduced to Lisa again in 1997, when Image Lab came to perform in Seattle. Image Lab was comprised of Lisa, Karen, Scott, and K.J. Holmes, who is a reader for this

thesis. During that first visit, I participated in a workshop and watched the group perform four nights in a row, rapt. The tuning work has informed how I dance, teach, see movement, compose, describe, and on and on. Although I have discussed the tuning scores throughout this thesis, it is still important to mention the tuning scores as an influence in my current creative approach. In the scores, the artists are constantly determining the performative space and communicating perception through action. The dialogue comes from shared interaction. These basic principles of the work are fundamental to my compositional process.

Recently, I have been interested in how certain tuning scores offer a poetic approach to my questions about origins and presence. For example, in the scores that incorporate a replay, there is an original proposition of material, and later, participants replay their experience of that proposition. How one experiences the material is not only based on all the elements of the event of the action, but also all the factors of individual witnessing, as well. In the replay, the scores invite the mover to remain with the sense of the arc of the original proposition. Simultaneously while the movers in the space work with the arc, the whole group develops the current material in the space. Through this process of tuning, there is a simultaneous action of keeping with the origins, yet staying present with the material that is being collectively composed.

One current example of an artistic collaboration is a trio that I participate in called Motor. We are all performing artists and Feldenkrais practitioners. The group consists of Elisabeth Reed, a viola de gambist, Song Nelson, a singer and dancer, and me. We engage in a research process and share the work in performance and workshop settings. We meet biannually for residencies, and construct learning scenarios based on our current interests. This collaboration has influenced my working process as it is a rich source of creativity, research and interaction. It offers a long-term dialogue with like-

minded folks and an arena to work out the interaction of creative process and our shared approach in working with the Feldenkrais Method.

This past summer, our residency took place at Hanna's Barn on Vashon Island, Washington. There, a few approaches emerged out of our collaborative process that are relevant to my project. First of all, we incorporated the activity of presenting our current individual research to one another as the basis for setting up the structure of our time together. I presented the octopus material there for the first time, which I will describe in Study One. Second of all, we worked with a series of ATM lessons, including "The Distinction of Movement Underneath the Belly Button in Breathing Oscillations," that address the constellation of the Primary Image. This particular lesson entails the learner to expand the belly during the exhalation. I incorporated this material into my presentation. This later became a score for initiating the octopus' action. These lessons helped further integrate the Primary Image in my dancing and provided me with the material to construct some of the scores that I worked with in *The Whole Whole.*

In describing certain influences for this project, a question arises for me about origins: what of the multiplicity of influences are necessary to mark? What is present in the action, now? This question about the relationship between origins and presence emerged as central to performing practices several weeks before The Whole Hole, and became a useful problematic for the whole of the show. The complex interaction of presence and origins brings up many issues, such as that of my own roots, improvisation as a category, my mom's death and what it brings up for me about my shifting presence of origins, hybrids created from traditional forms, and questions of the roots of improvisation in many cultural movement forms such as Capoeira and martial arts. From what I read about movement, improvisational forms have always existed as long as choreography has, but the categories have a particular meaning in reference to this current moment in history. Somehow this creative process connects to my own search in

regards to the issues of fundamental elements and origins; how do they interact with experience, and how does meaning grow exponentially? This present work is a kind of marking or naming. It puts weight on a certain area of interest. Just as I write I choose and compose meaning, so is true for the artistic process as a whole.

THE WHOLE WHOLE

For the past several years, I have been working with movement practices in the dance studio. In this project, I wanted to explore how they related to my sense of permeability and draw from the wealth of these forms as the basis for generating material. The forms mainly included Qigong, tuning scores, and the Feldenkrais Method. Through my own creative process, new forms were emerging. I wanted to connect the action to some questions that had been arising in my studies: how could one, and more specifically, how would I, integrate concepts with a creative process? This kind of dedication to building practices permeated into other aspects of making a production, such as the discipline of creating studies. A central part of my process was observing how forms arose through my own laboratory.

At the same time, I was reading about how conceptualization comes from embodied experience. This was something I understood but had not yet fully integrated into movement. My history with formal education came to a head with more integrative approaches, and this has been a way to work with these tensions. I recognized the value of the reading, yet on some basic level, I found it confusing to integrate theory and practice. I invited some colleagues into the studio while I was working on the Review of Literature because some of the readings seemed like impermeable, immovable truths, and I wanted to make some connections. This became the prototype of using studies – a major component of my artistic project.

In terms of the larger project, I had questions about how to expose this substrate material to the public.[50] I had previously been taking a break from performing and was in a period of private research. I wanted to communicate both a practice and a research content. I did not and still do not consider that I was making a performance. Rather, I wanted to share a process of research and show my findings in ways that were honest to the quality of the discoveries. This distinction feels meaningful to my current aesthetic sensibilities. I wanted to begin to build something that was already becoming but did not yet have form, and watch the form come through my own discoveries and compositional actions. I was observing and developing an ongoing process. This was the nature of the experiment into which I was embarking. I hoped that the material would continue to grow after a thesis showing, as it had begun before I entered Gallatin.

Interaction

Interaction is at the center of this project. It is the basis of permeability. It is a person in the context of an environment. It is the movement of the octopus, the basis of the Primary Image, and the source of intention in performing. It encompasses the influence of mentors, friends, and colleagues, and the dialogues we have shared. These influences are central to the way I describe and write here, and a rich part of my creative life.

Even as I am writing this paragraph and editing this essay, I am profoundly affected by my interactions and influences from colleagues and peers. In a conversation with a colleague Song Nelson, she mentioned that just to hear me describe the term

[50] For this project, I am intentionally avoiding the term “performance.” If I notice my felt sense of the term, it implies an attempt to show a finished product, and this materialization of a form gives it some kind of boundaries that further separates the viewers. This material has been more about developing a creative, interactive, movement process from practices, and using the process as a forum for composing the right structures for different situations and intentions.

"permeability" instated a felt sense of the idea in her. [51] She wondered, what about naming it aids its appearance? She witnessed how ironic it was that the process of writing can deny permeability for the subject doing the writing. She re-invited my meta-question: how could I bring permeability into the writing process? Since the conversation, I am supported in my quest, and found a greater interaction between my studio practice this morning and the bodily feel and movement of attention in the action of writing this sentence.

Interaction came in several forms. It was central to my work, yet I wanted to create a balance between interaction and personal research. This interest came from the understanding that both moving and interacting help me develop and clarify my thoughts and actions. I wanted to explicitly embed interaction into the structure of how I worked, as a part of my first person investigation. Additionally, a large part of my recent research has been in questioning how to make the components of dance more accessible to the audience and allow to penetrate through the darkness and gap between the inner experience of viewers and movers, and what is shared amongst them. I thought interactive conversation could uncover some of this unknown.

Another aspect of interaction was my correspondence and dialogues with Jessika Kenney, both throughout my personal research period and our formal collaboration. I was looking forward to working with Jessika, because we have had a rich history of collaboration, and although she lives on Vashon Island, Washington, I felt that she would be able to understand the underlying focus of my research. She spent time with my mother when she was most ill. I sent her letters with images that I had been developing, stories about the mythology and details of the world I was creating. We

[51] Song Nelson, p.c., 2005.

talked on the phone frequently. Finally, in the five days before the show, we worked together in the studio.

Throughout my time at Gallatin, I have been working with different attempts at movement experiments that include interaction. I have been interested in conferences, participatory lecture-demonstrations, creative approaches to discussions, and most of all, the embodied practices that I have been actively studying and teaching. I am intrigued when concept and action are potentially integrated and experienced by the participants of the piece. For this project, in each study, I constructed a different kind of interaction with the audience, based on the material I wanted to research and elements of the situation, including the people present.

The Studies

Prototype Study: Praxis (June) * VIDEO CLIP.[52] This was the prototype study that I mentioned earlier in the essay. In this project, I posed a question and used movement to answer it. In this way, I used an improvisational structure as an instantiation of personal research. I improvised off of a particularly dense text that was talking *about* the relationship between context and action, and I wanted to dance *from* those points. It was ironic that the text was distinguishing between dancing *from*, *about* or *of*, yet the writing did not communicate its content. To put these attitudes into practice in writing is a tremendous obstacle that I am working with in this thesis. In the study, I showed Kristen and Arwen my process – I danced in a way that felt *of* this text, and then we discussed from the shared experience. Out of this, I realized I wanted to intersperse speaking and movement within the structure of another study.

[52] As part of the thesis, I have included a DVD that contains clips from several of the studies and the Whole Hole events. The ones that are on the DVD will be followed with the phrase, "*VIDEO CLIP."

Study One: Motor presentation (August) *VIDEO CLIP. At the residency on Vashon, we each presented our current research for one another. As is common in improvisational work, each presentation had an effect on the next one. I chose my action based on the people present and the elements of the situation and space that were relevant. This aspect became clarified in this particular study. I realized how permeability relies on this interconnection.

In Study One, I intended to share the octopus movement I had been developing over the summer. What was most relevant for this group was the specific relationship between the Primary Image and the octopus movements, since Motor is comprised of Feldenkrais practitioners who create live art. We were outside in a park, and I invited the participants to come close to me. Once we were situated, I danced, showing the research, describing the narrative of its origins, sharing facts about octopuses as they related to my actions, and presenting how the movement scores function in my practices. It was useful to have the viewers close by. It supported my focus, and made it easy to keep my speech in a “normal” mode. After this study, the octopus was released from its own den, with people who had a language to understand my descriptions of permeability.

Study Two: The Arboretum (August). This was my first public performance amongst my peers since my mother died. In this study, I worked outside with three musicians, Angelina Baldoz, Paul Hoskin, and Jessika Kenney. By this point, I was working with several models for accessing permeability. In this one, I was exploring the interaction between a person (myself) and the situation (the environment and all of its elements). I started to call this strand “out in nature.” My intention was to feel the music and the outside coming through me. The environment was overwhelming, a large

clearing in the lush parks of Seattle. We were four bodies in a massive space, and I was nervous, genuinely wondering how I could add to the majesty of the environment.

As I was performing, I experienced the tougher edge of permeability. Though I felt that I had succeeded in responding to the environment on some levels, my movement was muscular, and if I were to describe my sensing and attention, it too had a muscular quality.[53] While this goes against my own definition of the term, it clarified an aspect of showing work that I can tend to overlook- the pressure and adrenaline of performing. I acknowledged my mental velocity from this state, which changed from the presence of being seen. In this study, I was also confronted with the reality of the environment, rather than a romantic desire to address it theoretically. When faced with the power of *space*, what actions can I choose that stay in contact with the music and the environment? It was here that I was also confronted with having an engagement and empathy with what the viewers might see. This switch was where the permeability felt clear, though more a mental process than a bodily felt experience.

Study Three: Hothouse Stuyvesant Cove (September). For this experiment, I wanted to work with music and outdoor spaces both as permeating phenomena in relationship to moving. I performed a live improvisation with saxophonist Daniel Carter. I am interested in the complexity of live music/dance interactions, due to the different ways the actions operate in space. A moving person has a somewhat localized effect. If a viewer's eyes are looking in the spot of the dancer, they see the movement, yet if they

---

[53] This facet of my movement became more articulated for me in my work with Thinking at the Edge, where I worked with aspects of permeability. The use of "….." in the text refers to the "felt sense of permeability." This usage of "….." is common in Gendlin's writings and approach. This is a segment of my writings:

"My own tenseness can be a marker that reminds me that IT is not happening (the process of space coming through moving and attending) Structure is useful because, when I use them ……-ly, they can serve to propel me forward. Like muscle tensing to move forward. When I fight it, I am in fact losing that inner world. So, there is something about (….) that propels (thought, action and spaciousness), something about movement that allows for more movement. Consciousness of inner landscape allows for a whole shebang, not only surface, or in, or out--- movement. **SPACE opens up and Possibility comes through (…..) movement and attention.**"

look elsewhere, they can easily tune the dance in or out of their perceptual frame. Sound has a more pervasive quality. It is not so causally linear, however. Obviously a dancer is not a visual art form alone. The dancer sounds, the musician acts in space, and people can sense with the complex interaction of the many senses. The outdoor environment also has a similar pervasive quality. That is why people often dance in black boxes and visual art is often shown in white ones. A “neutral” space is created ostensibly for seeing the art “itself.” Here I wanted to address that I could not control the elements of influence. To exaggerate this aspect, I worked with a musician with whom I had only worked one other time. Through this, I hoped to achieve some clarity around how to work with sound in the final performance.

This study was useful, because I realized I wanted to work with an artist with whom I had a comfortable and deep history for the final project. The material that I was developing was highly personal, and I wanted to collaborate with someone with whom I could both feel comfortable sharing it with, and also someone with whom I felt worked with a parallel or mutual sensibility. After this study, I invited Jessika Kenney to come to New York in December. After she accepted, I was able to direct my intentions toward an even more specific set of images. When I dance with folks and music with which I feel connected, I have more of a tendency to access permeability in my physicality.

Study Four: Show and Tell (October) *VIDEO CLIP. I invited folks to the space where I had been teaching and showing work in other forms, so I was familiar with it. The studio is small, with warm lights, brick walls and a stereo system. I wanted to create an event that would show the intimacy of my work through the way I shared it and the space itself. In this study, I intended to focus on interaction: interaction with the viewers through dialogue, interaction between movement and talking, and interaction between the movement forms. I also wanted to try different orders, once showing then talking,

once talking then showing, and another time talking out from the movement. A small group came, seven people, so it was an easy situation to invite individuals to speak. I realized that for the final showing I would want more space.

Before I began, I asked, how can this teach me about another aspect of permeability? The structure for Show and Tell went as follows: Before the audience entered, I spent time connecting through to permeability through movement, imagination, and Focusing.[54] When they arrived, I started by drawing diagrams and taking them into dancing, the final one being a diagram of the five lines.[55] Then I remember telling my first story, about the octopus, my mom, and a concept of whole and hole. I ended by moving in an open score, integrating the material to a CD *Crone Music,* by Pauline Oliveros.

Study Four felt very good. People responded through dialogue, and gave me some great insight about the structure and the material. I remember one friend telling me that I was learning to move as an octopus as an octopus does, by doing. Also, it came up that being in this intimate setting, like a circle which I had drawn, might not match with what someone's subjective experience is in watching. To talk or to write might pull someone out of their inner experience of viewing. The events of this study seemed to relate to the intention of the diagrams I had been drawing and enacting in space. What constitutes "in" and "out" is not as linear and logical as it appears, as our perceptions are constantly shifting, collaborating, and renegotiating. It reminded me of what Gendlin refers to as "crossing," or "zigzagging," between sensing and speaking. Our engagement goes in and out between our imagination and the environment. This potential for movement is more realistic than intending to draw people "in" to my story. It acknowledges the interaction in permeability as a process. This phenomenon also

[54] Focusing is Gendlin's experiential approach for contacting a felt sense.
[55] For an example of some of the diagrams I used, see Appendix 3.

connects well to the five lines, that we mark points, make the connections, and then can move between the patterning we construct.

This study invited conversation. After it, I decided to title the final pieces “The Whole Hole Part...” This would address a sense of the entire project as well as the components that comprised it. The study also further clarified the kind of dialogue I had with Jessika about my process, and I begin to gather material for an invite through conversation and drawing. We both were interested in being specific about whom we invited to watch the event, so rather than being open, it was a gathering of individuals we collectively specifically invited. At this moment, I felt a deeper engagement with my process, through the interaction, which is an aspect of how I define permeability: receptivity and resonance with the animate surroundings.

Study Five: “Chronology,” Studio Showing (November). I invited two friends to come to the studio, so I could share my process in the place that I practice. I was working out some details for the next study, and wanted to show some practices in the chronology of how it arose over the months. This idea came out of a discussion with Josiah. I worked with music, and brought in a large cardboard box into the room to dance with as the cave of the octopus. Briggan Krauss invented the music inspired by Joseph Cornell boxes. They are short and each rich in a completely different sonic texture. In the box music section, I invited the audience to draw or write. This is a practice I had been working with, and I wanted to bring in this direct participation. After this study, I realized that the box music was another strand of an idea, so I was able to remove it using this soundtrack as my sense of this Whole. Also, I realized that a chronological showing, though useful to try, did not have any compositional meaning beyond the history of my narrative, and I was able to let go of that order.

Study Six: Hothouse PS122 (November) *VIDEO CLIP. In Study Six, I brought the cardboard box to P.S. 122. I had worked with my friend Miguel Gutierrez earlier in the week, doing several runs with him, and he had given me feedback. Out of that dialogue, I decided that I was not going to work with any music, and I had shown him a range from very personal narrative (describing the story of my mother and the octopus), to a "current narrative," where I spoke from the movement. I let this improvisation be structured by a "current narrative" and invited the audience to sit on the stage with me. On the day of the show, there were several other pieces, and I was happy to bring the audience with me, especially so they could watch movement from another angle, after seeing several pieces in a row. This study ended up being funny; things I said made the audience laugh, so I played off of it. The study taught me that I wanted to stay closer to the weight of the original quality connected with the octopus. Also, I need not have the box on stage for the Whole Hole, which I had been considering.

The Whole Hole

In a way, the title contains a joke, or wordplay, "the Whole Hole Part…." It refers to the fact that the piece looks at dimensions of a larger whole, and implies that one can simultaneously only experience part of a whole, yet also feel the whole of it. Another kind of joke comes in the word "hole"; in order for me to feel a sense of my whole self in relation to the world, I observe the movement between, therefore acknowledging the Holes in the Whole, and the interaction. This focus on interaction and integrative parts is central in how I went about producing the work. In the piece, I was working in relation to a sense of engagement with the environment- being "a part of"- which is one aspect of how I define permeability. The forms I study, such as "tuning" scores and the Feldenkrais Method, utilize deconstruction to understand a larger picture, be it the

moving self, or a theatrical composition. That aspect of the work was embedded into the title.

After the last study, I spent a great deal of time making a flyer for the show that matched the nature of the work as it was developing (see Appendix 4). The images on the flyer were taken from conversations Jessika and I had about naming, origins, and permeability. I worked with the images Jessika had drawn and sent to me. Through drawing these pieces, I hoped to communicate the experimental nature of the work. I wanted to communicate that this showing was a part of a process, not a final clean version, and hoped the flyer would express that. In Seattle, the piece was presented in a much more formalized manner and managed to end up being a more composed piece of work.

From the perspective of interaction and collaboration, The Whole Hole was challenging and exciting. Working with Jessika brought in deeper layers of dialogue and understanding to the ideas of the project. The structure of coming together for a five-day intensive rehearsal process was ambitious. I underestimated my own stress in showing this work as a finished product, against my larger intention. I learned and revisited that I do not work best under those circumstances. Working with Jessika ended up being volatile, emotional, and deepening. I checked in with myself at various times throughout the process and asked, am I sticking to the original intentions of working with permeability? And the interaction between my own felt sense and engagement with the environment? I think that process-wise, I was able to stay involved in that way, but the project needed more time to develop. The Whole Hole Part 1 felt more like a study than a formal showing, yet the study was about constructing a formal showing and seeing what arose from that.

The Whole Hole Part 1 (December) *VIDEO CLIP. In terms of our process, Jessika and I had studio time both at DD's space, as well as at Chez Bushwick, where we performed. We spent a great deal of time talking and setting up structures for how we were going to work together. I presented to her the material that I had been working with over the past six months. Although we had talked at great length about the work, and we had sent correspondence, I felt relief in actually showing her movement. It was an interesting proposition: how to let my research findings interact with Jessika's wealth of knowledge. How could her support of this project turn into a collaborative effort? In retrospect, we were lucky to have a history of working together so that we could survive the complexity of the proposition. In working with permeability in the process, I was receptive to new ideas and did not fully keep my sense of what material was necessary and basic to the work. Sometimes we strayed from the power of the project conception as a whole.

Part 1 took place at Chez Bushwick. The structure of the piece went as follows: First, I introduced the project. In the first section, I worked with Wild Goose Qigong into an open improvisation, while Jessika worked off of a song into improvisation. In the second section, I showed the octopus material through five aspects. During this section, Jessika played a shruti box, a wooden instrument with bellows from India, which she amplified with a microphone. It exaggerated all the mechanical creaks and detailed sounds with an underwater atmosphere. The music and dance was working with the subterranean, or *kthonis.* Jessika brought this concept into the piece, that gave it a context from the Greek. In the third section, we returned to an aspect of the first section where we started from a traditional form and improvised out off of that seed. After this was completed, I invited the audience to gather around some paper on the wall. We fielded questions and talked about our process. In this section, I was able to use diagrams and Jessika's speaking as the basis of my movement. This showing included

the reception afterwards and discussions as an opportunity to learn about the audience's responses. This was both to further the dialogue as well as to give feedback for the next showing.

In the octopus section of the piece, the five lines corresponded to five legs of an octopus. The five octopus facets were as follows: The first facet was generated from exhaling while expanding the belly through the dantien, with an image of my belly as the octopus body, and my limbs as the octopus arms. The second facet was octopus action from a practice of the five lines. The third was "in/out" movement, with the image of an octopus' nomadism and retreat into dens. I moved from the sensation of touch in my arms, imagining an octopus that has 350 million nerve cells with touch as a primary sensory input. The fourth facet was working with the way octopuses camouflage themselves by moving their muscles to stimulate the chromatophore cells that shift the color of their surface. I worked with compression, undulation, and stretching. The final aspect was the constellation of predator and prey. This facet included the "slippery performance," which is the name for an act during which an octopus creates a diversion for its predators by performing a complex dance and then scurrying away. I also incorporated movement that simulated how octopuses both slither slowly and pounce on their prey.

In Part 1, I lost sight of certain aspects that were central to the process as it had been developing. First of all, the audience was placed in a way that they were separate from the performance space; this created a sense of finality in the production. Additionally, I was so nervous that I was not able to introduce the work, speak from the movement, or speak about my process. This was awkward for me, as there were some specific things that I missed saying. The piece incorporated new material from our dialogue, and it was still in a process of composition. It managed to invoke dissonance and complexity, rather than a sense of a whole. We were learning how to collectively

compose the material. One example was our inclusion of a structure where I danced while Jessika spoke. When I look back at the video, I see some good moments, and beautiful sound and movement experiments, but not yet something formed. Honestly, I put a lot of pressure on myself in this work, and that is the lens through which I have analyzed this piece. It was a very useful learning situation, and it ended up being a study with a great deal of feedback.

The Whole Hole Part 2 (December) *VIDEO CLIP. I was invited to perform as part of a month-long installation that was conceived by a Seattle artist and dear colleague, d.k. Pan (see Appendix 5). The gallery where we performed is called SOIL: an artist-run space, which is a part of Seattle's new downtown artists lofts. The whole complex is a cross between a social service design wonder and a hyper-sanitized institutional art ghetto. The walls are cement, the floors are cement, and the lights are fluorescent. As one walks into the gallery from the street, the space was constructed so that there is a set of wooden steps painted in white in the white gallery space (see Appendix 6). You must climb them to enter into the installation. Everything in the whole installation was white. On the inside are steep bleachers which acted as the performance seating, and the whole ground was covered with salt. There was a triangular cut in the wall, which you could enter through to another space with a white bookshelf covered in white books, and salt on the floor. Each of the two spaces was quite small, about 25 square feet. The space was entirely different from Chez Bushwick. Pan produced the event graciously and with generosity. Being a part of a larger month-long installation felt appropriate for the Whole Hole Part II.

After performing in New York and handing in my proposal for this thesis, there was some space cleared to reconnect with the material and process the work thus far. At first I did this on my own, and then with Jessika. We had both felt that the piece had been too

dense and decided right after the show at Chez Bushwick to focus mainly on the octopus material and Jessika's musical experimentation that was emerging. Jessika worked with her voice, shruti box, and an auto harp, which she has been modifying over the years, and her own string instrument she made with a piece of driftwood. She decided to place herself in the back room, so the audience could see her through the open space. I laid out a sheet on the ground to be able to move on top of the salt for such a long period of time. The project finally felt like a collaboration in Seattle. There, it was released from the school project confine, and I was released from my self-initiated role as organizer and thesis student.

The Whole Hole Part II had two sections. In the first section, we invited everyone into the back room, where we described our process, I drew diagrams and moved from them, we talked about the material we were working with, and we invited conversation. After that, we asked the audience to take their seats in the main room with the bleachers. Once in place, Jessika set up in the back room, and I entered onto the sheet on the floor. We had an open improvisation, where I moved with the felt sense of permeability, the octopus, and the five lines. I entered and exited the space through the triangle division in the wall, which allowed for clearing of the dancing space and focus on the music. What emerged from these runs in Seattle was that we had a clearer structure and a current history of practicing performance; from that, we were able to compose. Part 2 started to take its own form, shaped by the intensity of the space and our current history together.

We performed the piece two nights, sharing the evening with Laura Corsiglia, who read her poetry (in the form of letters to her parents) and projected her paintings on the salt floor. As people entered into the space, there were video shorts also presented onto the salt floor. We came final on the bill. Using the same structure both nights, we

were able to grow into the work. Before the first evening, Jessika found out her dear friend Jake Phelps had passed away. His presence and life history became a source of intention for my movement, and I know for Jessika's playing, as well. It reminded me how this piece began out of the fertility of my own mother's passing. By the final evening of the show, the piece felt as if it was becoming one. I can now draw from the process as I develop movement from this point on.

A Coda

When I recently spoke with Jessika, she mentioned how the research I shared with her is currently a part of her creative life.[56] The quality of the process gets actualized when she plays the music from that time. It is a potentiality that arises through experience. She has been developing her amplified shruti music. She has been recording it under the working name, "Auctokthonis." And through our continual dialogue, we develop the ideas that began through our collaboration at the time of the Whole Hole. The name, Whole Hole has a potential for more parts, and through the development of a rich process, they are coming.

[56] Jessika Kenney, Telephone Communication, March 2005.

CHAPTER THREE:
Discerning the Parts:
Creative Technology of the Whole Hole

The Whole Hole was conceived and constructed over the course of two and a half years. It started as an interest, organized into a nexus of practices, and then, in its final stages, became an investigation in creative research and performance construction. In considering how to present the technical aspects of the piece, I am confronted with a question: what components of this process constitute the piece I am to describe? The work is in process and, through its content and structure, demonstrates creative processes. This essay is a forum to show some of the organizational technology that developed through making a series of studies.

In the essay, I will specifically describe the nuts and bolts of producing and organizing this series of showings. The artistic project for this thesis is comprised of the studies and the Whole Hole, as a mode of performance research.[57] The whole series together is called the Whole Whole. Through this work, I have been deconstructing and reconstructing modes of performance, while simultaneously reinventing what that process currently means for me. I am interested in how each study offered guidance for the next one.

Through action, one develops apparatuses that can be generalized and used as skills in other contexts. This advances a research process. This use of technology was addressed in the context of the background essay, to describe the effects of experiential and embodied research. Here in this essay, I am showing the ways this operation of developing and utilizing new technologies took place in my own artistic research. In this

[57] For the sake of clarity, I am using the expression Whole Whole to refer to the whole body of creative research, and The Whole Hole to refer to Part I & II culminating performance pieces.

project, I recognized, developed and enacted apparatuses to learn about permeability and composition.

Through this research, I was able to develop apparatuses for constructing performance. I am interested in the words “technical” and “technology.” They have a variety of connotations, related to the contexts in which they are uttered. They range from the history of the use of the term *tekne* in Plato’s socio-philosophical inquiries to the popular culture usages of technology as computers and research advancements. They do not always match the larger implications of the word. In this way, the processes are connected to the sense of the whole project, so I prefer to use the term technology rather then technique. “Technique” implies a skill that may have no bearing on a larger picture.[58] “Technology” can refer to the actual tools and processes of working that developed throughout the creative process. This use of *tekne* looks at aspects of production within a larger organization. This parallels the octopus as an organizing image for the whole of the project. These very nuts and bolts form the arms from which the whole network of practices and experiences can travel.

By describing this aspect of the work without contextualizing it within its creative framework, I magnify one layer, like a scaffolding, or an x-ray that shows only the bones. This will offer an opportunity to examine experience through a particular lens. This is a familiar practice in somatic and improvisational movement approaches. As a technology, it is applicable to many domains of experience and action. It is an approach for first person research.

Background

Before my first public showings of the piece, I had been working with the content and materials in development. In that time, I had been in dialogue with Josiah Hincks,

[58] This concept was introduced to me in the context of a Feldenkrais lesson.

who has helped me throughout the creative process to link my intentions with my actions and practices to develop a framework for making work. In terms of the processual aspects of my research phase, it involved three main arenas: 1) rehearsal in DD Dorvillier and Peter Jacob's space near my house, 2) phone conferences with Josiah, and 3) research about octopuses, the scores I was developing, and preparatory nuts and bolts. I organized rehearsal space through phone calls and emails predominantly with DD. We worked out a fee, and I was able to walk to their studio several times a week. Since they are neighbors, I have a consistent location for rehearsal. The phone conferences with Josiah have been occurring intermittently for several years now. We have a set time where he calls me, and each time we speak we determine our next session. Research came from the Internet, magazines, practice, workshops, and through suggestions and dialogues with colleagues and friends. The conversations, research, and rehearsal offered a ground of both preparation and integration as the piece developed technically.

The studies came out of a desire to bring interaction into my performance practice, throughout the phases of development. In terms of their structure, each one arose out of the practice and the study before offering technology for the next one. I will only list the studies provided a relevant technological support. These findings offer insight into the development of the Whole Hole, as well as the process of the Whole Whole.

The Studies

Study Step Zero: Prototype (June). I invited Arwen Wilder and Kristen Van Loon to come and watch my first study at DD and Peter's studio. Kristen videotaped the presentation, and then once we began our dialogue, I handled the camera.

New Technology: With this showing, I learned the specifics of what comprised a study: stating it as such, presenting material, creating a research intention, and developing a way to satisfy the question, be it through discussion or personal reflection.

Study One: Motor presentation (August). This was an easy study to organize, because we were already gathered. Song videotaped my presentation. **New Technology:** The fact that I did not have to produce this event was a primary aspect of the findings. It was an informal event. From this point on, I searched to keep this quality of ease and intimacy in the studies and final showings.

Study Three: Hothouse Stuyvesant Cove (September). Over the summer, DD had invited me to participate at two Hothouse events in the fall. This collaboration with Daniel Carter took place on the promenade of the East River. This study offered a variety of **technological findings**. First of all, to publicize the event, I sent out an email in which I stated that the performance was in fact a study. I realized that I wanted the intention of the future studies to be embedded in the way I invited an audience. Secondly, I realized how central feedback was to the study, so I invited comments after the event, and chose to formally include feedback into the future studies. Thirdly, after this event, I decided that I wanted my final performance to be a collaboration with a musician with whom I had a substantial history. So, I invited Jessika Kenney to collaborate on the piece.

Study Four: Show and Tell (October). For this study, I rented space one Friday evening at the studio on the third floor of Earthmatters, a supermarket, café, and rehearsal space on Ludlow Street in the Lower East Side. I sent out an email again to a large group of friends and colleagues, describing the larger set of studies leading up to a show sometime in December. **Technological findings:** From this study, I realized I wanted the final piece to take place in a space that was larger, in order to provide for more dancing. I appreciated the intimacy of the small group of people, and decided to

make sure the audience at the final showings included people both Jessika and I specifically invited. I also brought in the apparatus of drawing diagrams on paper within the piece.

Study Five: Studio Showing (November). As the Hothouse show approached (therefore the imminent Whole Hole), some questions were surfacing in my studio time alone about which of the many parts of the material would be right to perform for the different events. I wanted to have a study at the studio before the more public Hothouse. I invited two friends to come and watch. I constructed an ordering based on chronology of how it emerged through the process of my practice. **New Technology:** First, in learning about chronology, I realized I could discard this approach. Though it worked for this setting, I became more interested in formal concerns as they related to the content of my research. Second, I fulfilled an intention to do a studio showing, so an audience could witness the octopus in its habitat. Third, I worked on physical aspects of dancing with a cardboard box that I had brought into the study. Finally, I fulfilled an urge to invite the audience to write during a section of my presentation, and decided thereafter it would be unwieldy for the final project.

Study Six: Hothouse PS122 (November). Hothouse, as I had mentioned earlier, was set up over the summer. This forum for improvisational dance at P.S .122 in the East Village has occurred since the mid-eighties. It is an opportunity to show work in any stage of construction. Beth taped the event. **Technological findings**: After this study, I decided that the box, though successful in this context, was extraneous to the work as it was evolving. Additionally, I saw the tremendous effect of moving the audience on the stage during a performance and intended to keep this invitation in further showings. Finally, by this study, I felt that Beth had gotten comfortable with the camera, and was beginning to film in a way that showed the details of my moving and highlighted dance on stage.

The Whole Hole Part I

When I consider many of the aspects of the production of the Whole Hole part I, I get a feeling of its density. This density was in part due to the pressure of simultaneously producing and performing. I have experienced this previously, and used the studies and the informal set-up as a way to diminish this potential. Because I was hoping to keep the presentation low-key, I underplayed the stress of production in my preparations. Since I had done several studies, I felt that a lot of the technical aspects of the show had gotten worked out through practice. I underestimated the power of pressure.

The Whole Hole part I was a self-produced event. I received no institutional support, except through the formalizing structure of a university project. This included working with Ann Axtmann, my advisor. I invited community support on many levels of the creative process. The primary source of support came from garnering interest and fostering dialogue through the studies that I have mentioned. This interaction became the basis of decision-making during the final stages of the Whole Hole. Financially, I supported the project from personal funds. Later, I received a Siff grant which will reimburse a portion of the expenditures.

Jessika Kenney came four days before the Whole Hole, having taken a red eye, exhausted. I had set up rehearsal time before she arrived at both DD and Peter's space, as well as at Chez Bushwick. We worked intensively for the four days, created a practice structure, using our conversations, our shared interests, and culling what we wanted to communicate. The process was very dense and quick.

I asked some people to help specifically with the production. Beth was a general production manager and videographer. Two Gallatin students from the thesis seminar, Allie Castrino and Elly Richards, came early to help with hospitality. They stayed after the performance, to make the transition into the reception, assisting Beth. Beth drove

Jessika, myself, and all the objects over in her van on the day of the show. In the weeks before the show, I had thought it would be useful to invite a friend in to support the production, but I was stubborn and couldn't imagine that delegating would be less work than setting things up myself. In retrospect, it is clear that could have helped Beth and would have allowed me to focus more on the content of the piece in collaboration with Jessika.

We performed at a studio named Chez Bushwick, which is a loft in Bushwick, Brooklyn. The piece started at 3:30 pm. We had the space rented from 1:00 until 6 pm. The annual Movement Research Festival had a final performance at 1:00, and I did not want to coincide with it. There were some folks who organized the festival who I really wanted to be present, including K.J., who is a reader for this thesis. Since the space was occupied at 6:00, there was a specifically delineated time in which this particular show could take place in this space on this day. This was another aspect of pressure.

I had spent a great deal of time wondering where it might be appropriate to present the piece, scouting out places since the summer, writing lists of pros and cons, and considering places that I already knew. I was interested in sharing the work in a space in which I had not performed the studies, to support a sense that this showing held a different kind of weight. I wanted the space to feel comfortable, and through the studies projects, it became clear that I was interested in finding a balance between intimate and open; the space had to be large enough to move around in and where the movement could be seen, but without too much distance between the audience and presenters. About a month and a half before the show, I began to consider Chez Bushwick, and once I did, I was sure it was right. They rent out a studio in their loft on the second floor of a renovated warehouse that is approximately 800 square feet, with windows covering two of the walls, a hardwood floor, and its own bathroom. The space is the home of three artists. I had always had great interactions with the generous folks

that live there. I called up Jonah Bokaer, and we negotiated time and space over a series of phone calls for the weekend of the production as well as the previous weeks for rehearsal time. It went smoothly. Jonah even offered beverages for the reception.

The costumes were determined in the days before the show. The intent was an informal look; the outfit would not be a major factor, but could somehow complement the ideas. I expected to go to a vintage shop and find something. I knew that I wanted the coloring to be warm tones, and Jessika had an image of a magenta flowing material to work with the movement of the octopus. In the final days, I went with Jessika to Beacon's Closet in Williamsburg, and we looked around. She was going to wear a jumpsuit that I had given to her. Jessika found the clothes: a magenta silk long-sleeved shirt that was exactly the material she had imagined and a pair of cotton pants that were red with little white nubs all over them that looked like mini tentacles, or the eggs that hang from some octopus mothers during their incubation. In the first section of the piece, I wore a muscle shirt with the word "SPIRITS" ironed on the back. In the final section, I wore a jacket from Ponoroggo, Indonesia, which has personal meaning for me. It felt appropriate for the last section. Finally, I found a pair of fur earmuffs that had been my mother's, and I wore those during two sections of the piece, for good luck.

The space was set up mainly from items from Chez Bushwick. They provided some chairs and had a beautiful footstool that was the perfect size for Jessika to sit on with her shruti box. There was a bench there that served as a place for me to slide into in the octopus section of the piece; it was also a place for my clothing as I shed and changed. The lighting for the piece came from the sky outside, and Christmas lights and clip-ons that were already available in the space. I borrowed halogen and more clip-on lights from DD's brother. We set these up in the hours before the showing.

Chez Bushwick is a large room, and in our rehearsals, Jessika and I considered where we might want the audience, and ourselves. We looked at the natural lighting in

the space, the open windows, and decided that the main parts of the piece would occur with the windows behind us, so the audience could watch the sky as the sun set. We set up the few chairs, and by doing so, managed to formalize the performance space.

In the end, I was much more satisfied in giving the audience more choice as to where they would position themselves, as I had done in the studies projects. I also had been enjoying what happens in a circular stage. In terms of the seating, we had created a separation from the audience that led to a formality that did not match the developmental stage of the material. We invited the audience to move for the final section that was a lecture-demo.

We had wanted to have a reception after the piece, so there could be dialogue and conversation. I was focused on donuts, because of the name of Whole Hole.[59] After much research, Beth and I went on the morning of the show all the way to Borough Park to get the "perfect" Chanukah donuts. They were extremely sweet. We also had apple cider and other beverages for the reception at the end, a nice set-up in the back corner of the room. Many people stayed after the show, gave feedback, and socialized.

The Whole Hole Part II

About a month before we performed in Bushwick, I received a call from d.k. Pan. He called from Seattle, where I had lived for seven years, and he still resides. He invited me to perform in his show titled, "My Mother My Father," which was an event he had originally conceived years ago in my living room. The project was intended to "bridge the dichotomies and pursue the personal as a source of meaning." The structure was a month-long installation in a downtown gallery, with recurring video pieces, and several evenings of performance throughout the month. Pan was interested in the development

[59] In a conversation on the phone with d.k. Pan in the weeks before the show, he said, "I think I know what you mean about the whole hole- I work in a vegan donut shop." It planted a seed.

of my work since my mother had passed away and wanted my work there as an original support for his project. We were able to figure out a weekend that could work, after the show in New York.

The whole structure had a circularity to it; I invited Jessika from the Northwest, we performed in New York, then we flew out together and performed there, through the invitation of d.k., grassroots friendships. I paid for Jessika to come to New York, and Pan reimbursed my travel to the Northwest. It worked well with my desire for interaction at many levels of the process. This offer extended the showing time and offered us a venue for developing the work. What I did not realize was that this would also enable me to experience the spaciousness of performing without producing. That opportunity was invaluable in the deepening of the piece as performance material. In the Northwest, the process deepened through rehearsal time, and time in the space for communing.

Conclusion

In this technical essay, I have focused on the activities and ensuing technology that developed through mounting a series of events. Delineating the specifics of production clarifies the difference between the creative process, performance practice, and the formal organization of the Whole Whole. As I mentioned earlier in this essay, there was a point in my process where it was appropriate to share my material as a study in the chronology it arose. It made the act of constructing, even in an attempt at a representation, evident. When I look at this phenomenon, I see even more clearly how the nuts and bolts of making work are integral to the larger process. Like a study, this form gives a constraint that can bring forward the fullness of the larger project.

When I reflect back on the Whole Whole, I observe an overarching process with many levels of work. The various aspects of the piece interconnect. The specificities of making work are the ways to make contact with community, and to make a leap between

a personal action and its relevance and contact the public. My performance practice has been a dialogue and a process of aspects. In this piece, by making a title for the project and its underlying work, I have been able to address the nature of both this difference and relationship through interaction. Once produced, not only is there a set of potential technologies, but also there is public interaction, from which myriad of effects can take place.

CONCLUSION

The whole of this thesis, including the writing, the live art research, and the synthesis of these studies through various media has been an instantiation of permeability. By working through a variety of approaches, the different technologies have permeated through the various modes of action. They interact, and therefore, create a dimensional dialogue.

Experiential and embodied research provides several kinds of findings and fruits. It recognizes the fact that all action comes from a living person, whose movement is a primary function of conceptualization in interaction with the surroundings. The research offers the tools to recognize and advance research from within its context, and it also helps to define the context necessary to delve into the material at hand.

A sense of space is an essential component of any kind of composing. Often when someone deeply concentrates, s/he either goes physically into retreat, or creates a context in one's imagination. This provides a place for work to occur. These kinds of spaces are constantly changing and shifting, depending on the actions, perceptions and environments within which the researcher works. Perceptual and movement research help to develop the skills necessary to understand the actions one uses and the containers that one creates to make art and inhabit daily life.

The act of construction in the environment with awareness can invoke engagement, interaction, and recognition of the constant shifts. One has the potential to refine attention in a way that invites permeability. This kind of interaction in action can soften the divides that exist in a multiplicity of worldviews in practice. Permeability offers a way to observe and engage in dialogue with one's whole sense of self. With this, one can navigate through situations. This is a tool for engaging in society within which one

lives and participates. One can work from an inner sense of bodily understanding, in interaction with the complexity and richness that daily life provides.

In talking with colleagues, I have found that some have already been able to incorporate “permeability” into their own conceptual framework. Joan Hanna taught the movement in her dance class from her observations and understanding of the action.[60] Flavia Cymbalista used the term in more general contexts and has researched her bodily feel to give her insight into her current state.[61] These are some ways that this material can have an effect.

Further Research

In working on this thesis, a tremendous amount of ideas and interests have emerged that are beyond the scope of the project. These different ideas, however, inform the shape of the research, offer insight into its intention, and provide further possible applications. As I have mentioned before, first person research offers the possibility to generate new research, so these ideas are seeds for continuation of the generative applications. This thesis is just a single group of applications of first person research.

One primary aspect that has emerged in researching permeability has been the productive nature of exploring personal language and emergent terms and patterns. My interviews with practitioners were fascinating for that reason. I have just begun to scratch the surface of how I and other people apply movement research into creative experimentation. An aspect of these processes is the rich language that gets developed through the experience of studying. I would like to continue conversations with artists to

[60] Hanna, p.c. 2004.
[61] Cymbalista, p.c. 2005.

learn more actual language that is developed through embodied cognition and the physical experiences involved in making movement in a creative process.

One central term that has been touched upon in this essay is “image.” It is used in tuning scores, Feldenkrais, and most experiential research forms. I would like to look at how the Feldenkrais Method and tuning scores are working with images and the imagistic process. I would like to define the specific functions of “images” and “imagining” in a more detailed manner. As became clear in working with permeability, to use the experience of practice to define the terms can offer insight both into the word and the activities that the approaches invoke. Imagining is also central to how one evokes permeability, so it could be useful as these terms begin to interlink and cross their meanings.

The role of practice is essential to understanding permeability. In my research, I have encountered some intriguing dialogue around other somatic and embodied forms. I have also read about and practiced forms in the vast arena of contemplative studies and movement meditation forms. These forms have a variety of terms that interconnect with my descriptions of permeability. One of these terms is *sunyata*, or emptiness.[62] It implies a state of engagement that comes when one is aware of the fact that life is in fact not solid. It would be very useful to couple the meditative forms with experiential movement practices and see how attention practices intersect with movement research. A beautiful example of this phenomenon can be witnessed in the final page of the thesis, in a poem by Nagarjuna.

In terms of practice, it will also be important to take the findings from the background essay and try to find ways that it could be applicable to movement practice.

---

[62] Reggie Ray, Lecture at Naropa, September 2004.

First of all, I would like to develop movement scores and classes that would integrate and make practical some of the ideas that were developed in writing. I think it will be very useful to share this research with performers and practitioners of both somatics and improvisation. Through this, I could get feedback from the people who are working with this material, or who are interested in getting exposed to it. I think unpacking the research through action would also help me further integrate these findings and gain more perspective on what I have written. It could also continue a dialogue that is here limited to those that would read this essay.

Also, I would like to work further with the process and structure of writing. In order to clearly demonstrate permeability and honor the confines of this thesis, it has been important to keep this essay simple. In order to apply an experiential practice, however, it could be useful to explore the form of writing more thoroughly. It would be useful to demonstrate even further the process of embodiment in writing. In that way, the experiment of practice could be instantiated through the act of writing.

I am also interested in the relationship between origins and presence. This has a variety of implications in the context of experiential practice. As I have mentioned, these movement forms generate and regenerate. Movement research draws from a large lineage and interaction of conversations. Simultaneously, it draws from the location of bodily experience, which is clearly affected by these interactions. The movement of attention and perceptual construction show how interactive and nomadic a self-image actually is. This constellation of ideas is discussed in a variety of disciplines that range from the somatic, martial and scientific research of Moshe Feldenkrais on heritage, to the poststructuralist collaboration on nomadism of Deleuze and Guattari.[63] It is a topic I

[63] For further discussion see Leri, 1997; Deleuze and Guattari, 1987.

began to examine in my artistic project. Movement research is an intriguing and apt venue to explore these concerns.

I would like to spend more time in a direction that my movement practice is heading. I am interested in furthering the research as it relates to health and creative process. Specifically, I am interested in how perceptual research and creative process can generate shifts in energy or bodily states. In studying *qigong*, I have learned how directing focus and developing a refinement of somatization can lead to clearer action and better health. I would like to explore through experiential research and dialogue how people experience their own integrations of somatic work and creative process. This essay defines a single term in the context of a creative process. Permeability is one facet of a mass of a creative research process. There would be a great value in furthering this pursuit by developing a whole nexus of states that arise through attentional and movement practice. I am interested in the linkages between internal states, qualities of movement, and they ways people define these facets of action.

By discussing some of the many further topics, I emphasize that this research potentially has a broad range of applications. One can use experiential research such as the Feldenkrais Method and tuning scores as learning models, creative practices, and compositional technology. The potential is sourced in the richness of experience. From attending to these intricacies, one can develop new modes for further research. This essay might offer up some tools for the future of these investigations.

Body

I have no body apart
From parts which form it;
I know no parts
Apart from “body.”

A body with no parts
Would be unformed,
A part of my body apart from my body
Would be absurd.

Were the body here or not,
It would need no parts.
Partless bodies are pointless.
Do not get stuck in the “body.”

I cannot say,
“My body is like its parts.”
I cannot say,
“It’s something else.”

Feelings, perceptions,
Drives, minds, things
Are not like this body
In every way.

Conflict with emptiness
Is no conflict;
Objections to emptiness,
No objections.

Poem by Nagarjuna, translated by Steven Batchelor.

APPENDIX No. 1

Crossing With Collaborators

As part of my research for this thesis, I interviewed some colleagues who have worked with tuning scores and the Feldenkrais Method. I intended to allow for time for the interviewees to speak about their own emergent questions, and also constructed some questions in regards to permeability, their own practice with the forms, and their creative research. One thing was evident through our conversations was that my current view is deeply informed by collaborations. The ways that they discussed their interests seems so deeply to reflect their personalities. Yet there was also this curious echo with my own thoughts. I was interested in how specific and developed their questions were, as in first person research.

Two of my most in-depth interviews were with John Dixon and Sheri Cohen. John Dixon is an improviser who created a weekly laboratory for practicing tuning in some of the years I lived in Seattle, and he continues to explore communication, creativity and collaborative structures. In the interview with John, we began by talking about permeability, since it was a topic that we had conversed about over the years of practicing together. I remembered that he had a unique perspective on the interaction of the senses so, I was hoping to mine out some rich language and dialogue about how he works.

Sheri Cohen is both an improviser and a Feldenkrais practitioner. She has an articulate insight into the interaction of the forms in her experience in making dance pieces and working with clients. In our interview, we discussed her choreographic process, its links to tuning scores and Feldenkrais, development of non-codified movement, and her research into play. I did not mention the word permeability with her until the end of our interview, because as we were talking, I felt that she was addressing

a similar field of experience, and I wondered what her own descriptions would be. What follows is a highly edited account of language the two interviewees stated that actually helps bring a more rich description to the thing I am trying to describe:

JOHN	SHERI
"Do I invite in all my experiences?"	"A dynamic interaction of structure and freedom"
"Diving into"	"Touch is as important as vision"
"Exclusion limits the dive"	"A special state that one invites or gets invited into"
"Literally sucked by the energy of the space"	"A kind of flow that happens"
"I became a conduit"	"Notice things you wouldn't otherwise"
"Everything is moving through"	"An interaction of sensing, perceiving, and imagination"
"Completely unfolding"	"The range of what's perceived and what is really broad"
"There is no 'out'"	"The more I do, the more I can shift automatically"
"Not crunchy"	"Physical spaciousness"
"Tuning was a bridge between the concrete and bliss"	

The collaborative effort enriches the vocabulary. When I reread these phrases, it evokes the thing that I am calling permeability. The fact that there is a shared quality of action shows that the word I am using is "just" a word, and is found through the experience. Through creative research and movement, it is possible for others to experience this, and because of that, these approaches embody potentiality.

Another aspect that struck me about these two interviews was how specifically and fluently John and Sheri could speak about their research. John outlined how over the course of years, he engaged in making situations that would elicit communication and collaborative shared research in dance. Sheri spoke about a seminal experience with a tuning score, called “close, come, open.” She described how she had been spending years trying to figure out how to bring forth in her own teaching and choreographic process the same wonder she experienced through learning this with Karen Nelson years ago. She was interested in inviting the scores to enfold the instructions into a dimensional, “dynamic freedom.” With both of these folks, even as they enter in and out of practice, they are engaged in experiential and embodied first person research.

APPENDIX No. 2
TUNING LOG, Seattle, via email

7/15/01

Friday night at our second tuning. Enter the park, already warm from a glow of togetherness. The visibility of the moon above a floating Rainier. In its hot pink gaze, john points out the cloud's road. An arrow of atemporal time traces.

We are moving and though begin was never called, it's clear our exploration is en-tuning. More enter.

Something passes through me, wave of alienation or despair. I walk towards the sign, the same brilliant orange of the borrowed sweater on my back. "hold" had been called then and another time later when I see the y emblazoned on the sidewalk, and the p in a circle somehow glowing in the grass. but for now its orange and the hold serves to hold me into the attention of the sign. I continue. I am melting into the sign. The cement softness. Then "replace," the call that lets me finally feel the silence of this inanimate friend. I embody its heaviness. Leaned at an angle. It has no eyes, no I's. Me, I don't know either these days. I can hide in its un-ness.

Angelina travels by with a trumpet. Towards the water. Something in the noise or the presence of her, or her passage from my right to left. it gave me an orientation and i felt human again. With all the baggage of needs and desires that the signpost seems to never know. No thought or sense of trying/effort. My body involuntarily arches into an extension from my chest, my grasping habit. somehow that knowing of such an act of wanting-to-know grasping heads me straight to the earth in tears. Desperation of It All. Its brother, RETREAT-INTO-Self. I am scared to ask for what I really want. It changes and changes even before I named it.

We continue to attune ourselves, as the glow of the sun sets.

APPENDIX No. 3
Diagrams Used for Dancing

APPENDIX No. 4
Flyer for the Whole Hole Part I

APPENDIX No. 5
Flyer for the Whole Hole Part II

APPENDIX No. 6
Diagram of SOIL Performance Space

BIBLIOGRAPHY

PRINTED MATTER

Abrams, David. *The Spell of the Sensuous.* New York: Vintage Books, 1996.

Albright, Ann Cooper and David Gere, Eds. *Taken By Surprise: A Dance Improvisation Reader.* Middletown: Wesleyan University Press, 2003.

Bachelard, Gaston. *The Poetics of Space.* Boston: Beacon Press, 1994.

Batchelor, Stephen. *Verses from the Center: A Buddhist Vision of the Sublime.* New York: Riverhead Books, 2000.

Bateson, Gregory. *Mind and Nature.* Toronto: Bantam Books, 1979.

Bavendum, Fred. "Memories of Your Embrace," *International Wildlife.* January/February 1995, 31-37.

Berthoz, Alain. *The Brain's Sense of Movement.* Cambridge: Harvard University Press, 2000.

Carter, Curtis L. "Improvisation in Dance," *The Journal of Aesthetics and Art Criticism 58, no. 2.* Spring 2000, 181-190.

Cohen, Bonnie Bainbridge. *Sensing, Feeling and Action: The Experiential Anatomy of Body-Mind Centering.* Northampton: Contact Editions, 1993.

Cytowic, Richard E., *The Man Who Tasted Shapes: A Bizarre Medical Mystery Offers Revolutionary Insights into Emotions, Reasoning, and Consciousness.* New York: A Jeremy P. Tarcher/Putnam Book, 1993.

De Certeau, Michel. *The Practice of Everyday Life.* Berkeley: University of California Press, 1984.

Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia.* Paris: Les Editions de Minuits, 1980; reprint, Minneapolis and London: University of Minnesota Press, 1987.

Dowd, Irene. *Taking Root To Fly.* Northampton: Contact Editions, 1990.

Feldenkrais, Moshe. *The Potent Self: A Study of Spontaneity and Compulsion.* Berkeley: Frog Ltd, 1985.

_____. *The Elusive Obvious or Basic Feldenkrais.* Capitola: Meta Publications, 1981.

_____. *Awareness through Movement.* New York*: Harper & Row, 1977.*

Gendlin, Eugene. “How Philosophy Cannot Appeal to Experience,” *Language Beyond Postmodernism.* David Michael Levin, Eds. Evanston: Northwestern University Press, 1997, 3-41.

_____. “The Wider Role of Bodily Sense in Thought and Language,” *Giving the Body Its Due*, Maxine Sheets-Johnstone, Ed. Albany: SUNY Press, 1992. 192-207.

_____. “The Primacy of the Body, Not the Primacy of Perception: How the Body Knows the Situation and Philosophy,” Excerpt from *Man and the World* 25*,* no. 3-4. 1992, 341-353.

_____. “Improvisation Provides,” Paper presented at a panel on “Improvisation,” organized by Robert Crease at the Society for Phenomenology and Existential Philosophy, New Orleans, October 24, 1983.

_____. *Focusing*, 2nd ed. New York: Bantam Books, 1981.

_____, and Don H. Johnson. “Proposal for an International Group for a First Person Science. Unpublished Proposal, May 2004.

Gibson, James J. *The Senses Considered as Perceptual Systems*. Boston: Houghton Mifflin Company, 1966.

Goleman, Daniel. *Destructive Emotions: A Scientific Dialogue with the Dalai Lama* New York: Bantam Books, 2003.

Halprin, Lawrence. The RSVP Cycles: Creative Process in the Human Environment. New York: George Brazillier, Inc. 1969.

Hanna, Thomas. *The Body of Life: Creating New Pathways for Sensory Awareness and Fluid Movement.* Rochester, VT: Healing Arts Press, 1983.

Hendricks, Marion N, Ed. *The Folio: A Journal for Focusing and Experiential Therapy* 19, no.1, 2000-2004.

Hincks, Josiah. *“*Five Facets Model of Creative Process,*”* Self-Published Article, 2004.

Hay, Deborah, ***My Body****, The Buddhist.* Hanover: University Press of England, 2000.

Johnson, Don. *Body: Recovering Our Sensual Wisdom.* Berkeley: North Atlantic Books, 1983.

_____. “Somatic Platonism,” *Somatics,* Autumn 1990, 4-7.

Johnson, Mark. *The Body in the Mind: the Bodily Basis of Imagination, Reason and Meaning.* Chicago: University of Chicago Press, 1987.

Kraynak, Janet, ed. *Please Pay Attention Please: Bruce Nauman’s Words.* Cambridge: The MIT Press, 2003.

Kuriyama, Shigehisa. *The Expressiveness of the Body and the Divergence of Greek and Chinese Medicine.* New York: Zone Books, 1999.

Laban, Rudolph. *A Vision of Dynamic Space.* London: Laban Archives in Association with The Falmer Press, 1984.

Lepkoff, Daniel. Collected Essays, Self-Published, 1999.

Leri, Dennis. "The Primitives and the Primary Image," Unpublished Collection, 2004.

_____. *Transcript of An Advanced Training Devoted to ATM*. Self-Published, Marin County, 1999.

_____. *Mental Furniture Series* (1-9), Self-Published Series*,* 1997*.*

Llinas, Rudolfo R. *I of the Vortex: From Neurons to Self.* Cambridge: A Bradford Book, 2001.

Lou, Nada. *Thinking At The Edge: Grassroots Introduction to TAE, Manual Book One*. Self-Published Manuscript, 2004. www.nadalou.com.

Maturana, Humberto R. and Francisco Varela. *The Tree of Knowledge: The Biological Roots of Human Understanding,* Boston and London: Shambala Publications, Inc., 1987.

McKenna, Terence. *Food of the Gods: The Search for the Original Tree of Knowledge.* New York: Bantam Books, 1992.

Merleau-Ponty, Maurice. *The Visible and the Invisible,* Paris: Editions Gallimard, 1948; reprint, Evanston: Northwestern University Press, 1968.

_____. *Phenomenology of Peception.* 2nd ed. Paris: Editions Gallimard, 1945; reprint, London and New York: Routledge, 2003.

Mindell, Arnie and Amy. *Riding the Horse Backward: Process Work in Theory and Practice.* London: Arkana, 1992.

Nagrin, Daniel. *Dance and the Specific Image: Improvisation*. Pittsburgh: University of Pittsburgh, 1994.

Nelson, Lisa. "Before your Eyes: Seeds of a Dance Practice," *Contact Quarterly,* 29, No. 1, Winter/Spring 2004. 20-26.

_____. "Intro to J.J. Gibson's 'The Senses Considered as Perceptual Systems," *VU DU CORPS: Mouvement et Perception*, Lisa Nelson, Ed. *Nouvelles de Danse* 48/49, Brussels, 2001.

_____. "The Sensation is the Image" *Writings on Dance* 14*,* 1994. 4-16.

_____. "Review," *Contact Quarterly: A Vehicle for Moving Ideas* 4, no.1, Fall 1978. 35.

Olkowski, Dorothea and James Morley, Eds. *Merleau-Ponty: Interiority and Exteriority, Psychic Life and the World.* Albany: State University of New York Press, 1999.

Paxton, Steve. "Letters," *Contact Quarterly: A Vehicle for Moving Ideas* 30, no. 1. Winter/Spring 2005. 2.

_____. "Drafting Interior Techniques," *Taken By Surprise: A Dance Improvisation Reader.* Ann Cooper Albright and David Gere, Eds. Middletown: Wesleyan University Press, 2003. 175-184.

_____. "Helix," *CQ* 16 1991*,* Reprinted, *CI Sourcebook,* Lisa Nelson and Nancy Stark Smith, Eds. Northampton: Contact Edition, 1987. 211-216.

_____. "A Matter of Delicacy" *CQ V12* 1975*,* Reprinted, *CI Sourcebook,* Lisa Nelson and Nancy Stark Smith, Eds. Northampton: Contact Edition, 1997. 5.

Poincaré, Henri. "Mathematical Creation," *The Creative Process: A Symposium,* 9th printing*.* Brewster Ghiselin, ed. Berkeley: New American Library, 1952, 33-42.

Schilder, Paul. *The Image and Appearance of the Human Body.* 3rd ed. New York: International Universities Press, 1950.

Sheets-Johnstone, Maxine, "The Materialization of the Body: A History of Western Medicine, A History of Process," *Giving the Body its Due.* Maxine Sheets-Johnstone, ed. Albany: SUNY Press, 1992. 132-158.

Shusterman, Richard. *Practicing Philosophy: Pragmatism and the Philosophical Life.* New York and London: Routledge, 1997.

Stewart, Doug. "Armed But Not Dangerous: Is the Octopus Really the Invertebrate Intellect of the Undersea World?" *National Wildlife.* February/March 1997. 32-39.

Tofnell, Miranda, and Chris Crickmay. *A Widening Field; Journeys in Body and Imagination: Handbook for Working Artists.* Hampshire: Dance Books Ltd, 2004.

Trungpa, Chogyam. *Dharma Art.* Boston: Shambala Press, 1996.

Tulku, Tarthang *Time, Space, and Knowledge: A New Vision of Reality.* Berkeley: Dharma Publishing, 1977.

Varela, Charles. "Cartesianism Revisited: The Ghost in the Moving Machine or the Lived Body." *Human Action Signs in Cultural Context: The Visible and the Invisible in Movement and Dance*, Brenda Farnell, Ed. Metuchen: The Scarecrow Press, Inc., 1995. 216 - 293.

Varela, Francisco J. *Ethical Know-How: Action, Wisdom, and Cognition.* Palo Alto: Stanford University Press, 1999.

_____, Eleanor Rusch, and Evan Thompson. *The Embodied Mind: Cognitive Science and Human Experience.* Cambridge: MIT Press, 1991.

Williams, Drid. "Space, Intersubjectivity, and the Conceptual Imperative: Three Ethnographic Cases," *Human Action Signs in Cultural Context: The Visible and the Invisible in Movement and Dance.* Brenda Farnell, Ed. Metuchen: The Scarecrow Press, Inc., 1995. 44-81.

_____*. Ten Lectures on Theories of the Dance*. Metuchen: The Scarecrow Press, Inc., 1991.

LECTURES, CONFERENCES AND WORKSHOPS

Gendlin, Eugene, Nada Lou, and Kye Nelson, "Thinking At The Edge: Theory Construction," Workshop. Garrison, NY, October 2004.

Iampolsky, Misha. Lecture, New York University, Course on Forms, September 2003.

Leri, Dennis. "The Primitives and the Primary Image: An Advanced Advanced Training in the Feldenkrais Method," Workshop, Marin, California, April 2004.

_____. "An Advanced Training Devoted to ATM with Dennis Leri," Workshop, Marin, California, January 1999.

Movement Research Festival, "The Space of Dance," Studies Project, moderated by the author, New York, December 2004.

Nelson, Karen. Numerous Workshops in Seattle and Vashon Island, 1996 – 2001.

Nelson, Lisa. Presentation at the Conference, "Perception in Action," organized by Offshoots, in Toronto, Canada, July 28, 2004.

_____. Workshop in Tuning Scores, at Velocity Studios, Seattle, March 2001.

Noe, Alva. Presentation at the Conference, "Perception in Action," organized by Offshoots, in Toronto, Canada, July 26, 2004.

Ray, Reggie. Recorded Lecture at Naropa University, September 2004.

Sheets-Johnstone, Maxine. Presentation at "Movement and the Development of Self: A Multidisciplinary Symposium on Research and the Feldenkrais Method®, organized by Roger Russell, with the Feldenkrais® Educational Foundation of North America (FEFNA). Seattle, August 22, 2004.

PRIMARY SOURCES

Castaldi, Francesca. Telephone Communication, March 2005.

Cohen, Sheri. Interview, Seattle: December 2004.

Cymbalista, Flavia. Personal Communication, New York: Fall 2003 through Spring 2005.

Dixon, John. Interview, Seattle: December 2004.

Faïn, Daria. Interview, New York: February 2004.

Hajos, Nora. Telephone Communication, April 2003.

Hanna, Joan. Personal Communication, Seattle: December 2004.

Hincks, Josiah. Personal Communication, Summer 2003.

_____. Telephone Communication, Fall 2003 through Spring 2005.

Holmes, K.J. Personal Communication, New York: March 2004.

Kenney, Jessika. Telephone Communication, Fall 2004 through Spring 2005.

Kocik, Robert. Personal Communication, New York City, November 2004, January 2005.

Lepkoff, Daniel. Personal Communication, New York City, April 2005.

Nelson, Karen. Telephone Communication, Fall 2004 through Spring 2005.

Nelson, Lisa. Telephone Interview, January 2005.

_____. Personal Communication, Seattle, March 2001.

Nelson, Song. Telephone Communication, March 2005.